DOCTOR WHO MAGAZINE

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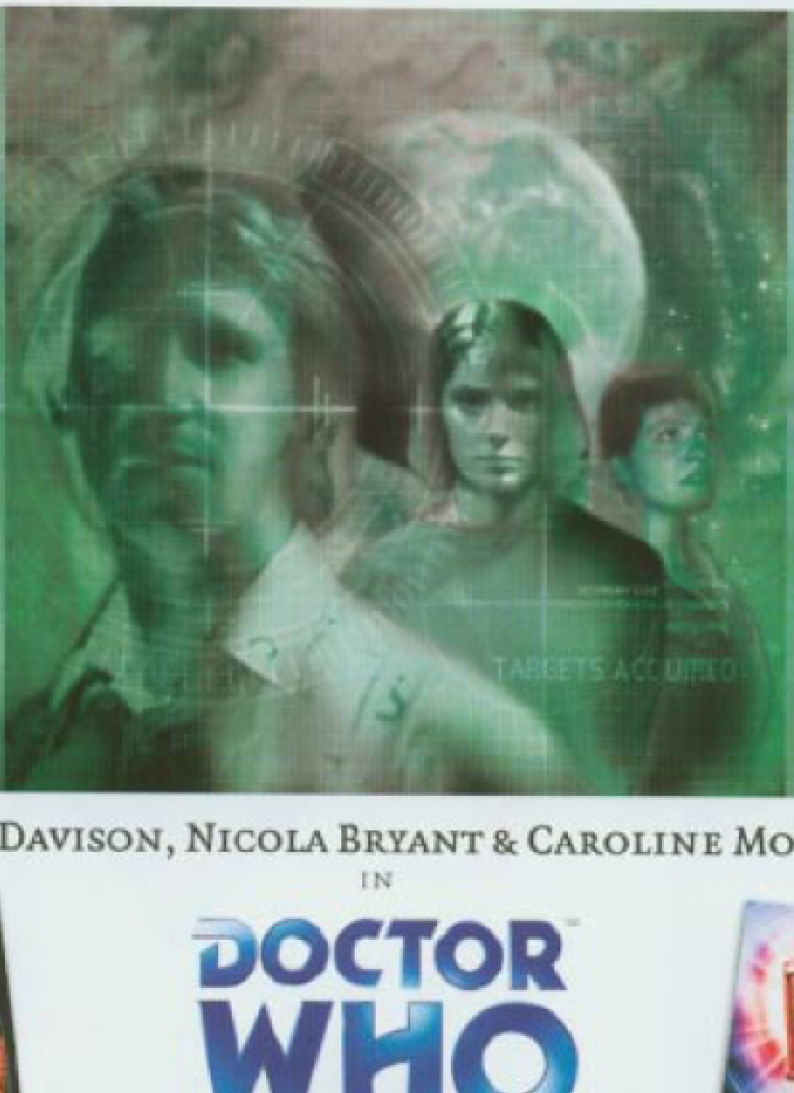
ANYONE APPROACHING THIS
PLANET ALWAYS IS ..."



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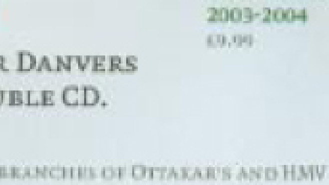

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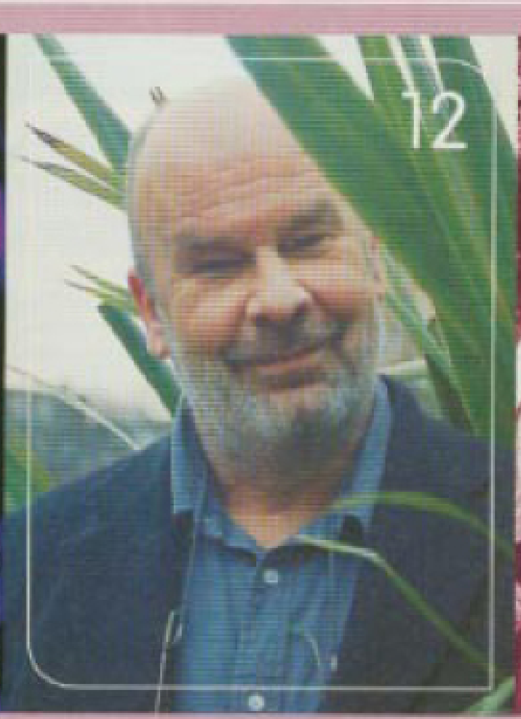

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DOCTOR WHO 1963-2003

"I think [illegible] should be the new Dr Who. He could oversee a [illegible] uprising against the monsters, and then die of syphilis."

GALLIFREY **GUARDIAN**

OTHER NEWS...

WOLF READ

There'll be strange goings-on afoot in September, which sees the release of Jacqueline Rayner's novel *Wolfsbane*, in which the Fourth Doctor, Sarah and Harry – plus the Eighth Doctor! – become involved in a little lycanthropy in the sleepy West Country of 1935.

BBC Books range consultant Justin Richards told **DWM**: "Even a book which is pure of heart, and says its prayers by night, may become a wolf when the wolfsbane blooms, and the moon is full and bright!". Whether Justin is in need of a little lie-down has yet to be confirmed ...

SHADOWS ON DVD

BBV's first 'Stranger' production, *Summoned by Shadows*, is set for DVD release this month. The disc will feature a 'making of' documentary, previously unseen interview footage of Colin Baker and Pip and Jane Baker, and a brand new audio story.

The DVD will be launched at the Gallifrey 2003 convention in Los Angeles in mid-February, initially only in NTSC format. No date has yet been set for a PAL release. More details can be found at *www.bbvonline.co.uk*

BENNY ALL AT SEA

Big Finish has revealed further plans for its Professor Bernice Summerfield range, with August 2003 seeing the release of *The Poison Seas* by David Bailey, which features the return of the Sea Devils. Then, in September, comes the second Bernice hardcover short-story anthology, *Life During Wartime* edited by Benny's creator Paul Cornell. Cornell also pens the December 2003 audio release, *The Axis of Evil*.

WHO WON!

The Doctor was voted the Greatest Sci-Fi Character of all time in a recent poll conducted by *SFX* magazine. "It just goes to prove that there is a certain magic to the character and the idea of the face-changing Doctor which strikes a chord with the public's imagination," said *SFX* editor Dave Golder.

BIG FINISH SIX ALTERNATE DOCTORS ON THE WAY IN NEW AUDIO RANGE

UNBOUND IS UNLEASHED!

The Doctor is to undergo some truly groundbreaking changes for the 40th anniversary as Big Finish announces the release of *Doctor Who Unbound*.

A series of six single-CD releases, the range will show the Doctor in a never-before-seen light, as a variety of different actors – including some well-known names – take on the mantle of the Time Lord.

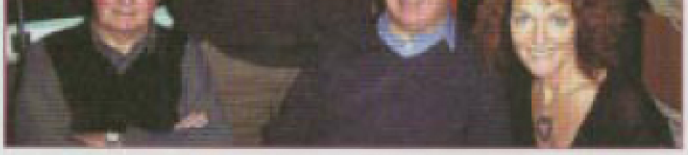
Producer John Ainsworth describes the six plays – released monthly from May to October alongside Big Finish's regular range – as "*Doctor Who* turned on its head. Each of our adventures answers the question 'what if ...?' and deliberately ignores established *Doctor Who* facts and history as we know it."

Ainsworth has supplied **DWM** with some tentative details for what is sure to be Big Finish's most controversial range yet, though he stresses that the details are subject to change and all titles quoted are provisional only.

May 2003 sees Marc Platt's *Auld Mortality*, directed by John Ainsworth, which partners Carole Ann Ford as Susan with Geoffrey Bayldon (best remembered for his roles in *Catweazle* and *Worzel Gummidge*) as the Doctor, in an adventure which speculates on what would have happened if the pair had never left Gallifrey. *The Last Stand*, from the pen of Jonathan Clements, follows in June, while July's release is *Exile*, which will be written and directed by Nicholas Briggs (who is also acting as story editor for the range) and will feature a female Doctor. August's tale, as yet untitled, is to be written by David Bishop who, according to Ainsworth, has "come up with an unusual story which, for once, doesn't revolve around the Doctor ..." Gary Russell casts the Doctor in the role of the villain for his untitled adventure, due in September, and *Deadline*, penned by Robert Shearman rounds off the range in October.

More casting news as we get it.

TALONS DVD DOUBLE ACT!



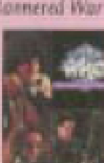
The classic Fourth Doctor favourite *The Talons of Weng-Chiang* is finally to see the light of day in its original six-part episodic format – untouched by the hands of the BBFC censors – as the second DVD release of *Doctor Who*'s fortieth anniversary year.

Sure to be the most eagerly-anticipated DVD release to date, *The Talons of Weng-Chiang* has been slated for an April 28 release in a double-disc package which boasts an impressive array of extras courtesy of the BBC's Restoration Team. Aside from the episodes themselves – digitally remastered and replete with a new transfer of the 35mm Tom Baker titles – the discs include: a commentary with stars Louise Jameson (Leela), Christopher Benjamin (Jago) and John Bennett (Li H'sen Chang), director David Maloney and producer Philip Hinchcliffe; the hour-long 1977 *Lively Arts* documentary *Whose Doctor Who*, introduced by Melvyn Bragg, which includes a look behind the scenes of *Talons*; a chance to see a strike-hit *Blue Peter* team presenting their show from the set of *Robot*, plus a 25-minute item on how to make a *Doctor Who* puppet theatre, complete with scenery, monsters and sound effects; a 25-minute glimpse into the studio recording sessions for the story, courtesy of a timecoded Shibaden tape made by the production office; producer Philip Hinchcliffe interviewed on *Pebble Mill at One*; continuity announcements and trailers from both *Talons* and *Whose Doctor Who*; as well as the now-customary production notes and photo gallery. The double-disc set retails at £19.99.

DWM will be speaking to the Restoration Team about the story's remastering next issue.

WAR ONLINE!

The Doctor's online presence continues to go from strength to strength, with BBCi announcing Gareth Roberts' *The Well-Mannered War* – the final Virgin *Missing Adventure* – as their next e-book. Roberts' Fourth Doctor, Romana and K9 story will include notes from the author and feature illustrations by Daryl Joyce inspired by the early Target books – complete with Chris Achilleos-style cover! Chapter One will appear on 21 February at *www.bbc.co.uk/cult/doctorwho*



MORE TRIPS

Big Finish has announced another two short-story anthologies, with at least four more currently planned. *Short Trips 3: A Universe of Terrors* will be edited by John Binns and is due for release in June, while *Short Trips 4: Muses*, edited by Jacqueline Rayner, follows in September. July 2003 will see a second volume of *The Audio Scripts*, though the stories it will contain have yet to be confirmed.

THEATRE OF WAR

DOCTOR WHO: WARSMITH, THEATRE ROYAL PORTSMOUTH, NOVEMBER 2002

REVIEW BY **ANDREW WEBSTER**

There wasn't just a Doctor in the house at the New Theatre Royal, Portsmouth, last November – he was on stage as well, as *Doctor Who – Warsmith* rounded off a trilogy of plays from the Battered Suitcase Theatre Company.

Nearly two years since the Ninth Doctor appeared in *Doctor Who – Hellblossom*, and about five years later in 'fictional' time, Mike O'Doherty brought the Eleventh Doctor to life.

If you're one of those fans who worry that Jamie's continued presence suggests a very short life span for the Second Doctor, then spare a thought for his theatrical incarnations! Prince Karnak, who became the Doctor's companion in *Hellblossom*, is still going strong in *Warsmith* – and the Doctor's regenerated twice since then!

"THE SCRIPT'S SCOPE WOULD HAVE SEVERELY TESTED THE TV SERIES' BUDGET!"

Not that it seemed to be getting him down at all. Mike O'Doherty played a gentler, older (and balder) kind of Time Lord with a relaxed attitude to life. A little too relaxed perhaps, as if his great age had given him a "seen it, heard it, defeated it all before" attitude towards the evils that he encountered.

Warsmith was set on Earth in 1943, where scientists were being kidnapped from the British code-breaking centre Bletchley Park and transported to Nazi Germany. There they must help the stranded villain to reach an orbiting spaceship from which he intends to level both London and Berlin. The Doctor and Karnak were accompanied by the Contessa, a rather haughty 200-year-old Time Lady who had abandoned her family to travel with them. The villain hailed from Karnak's home planet, and was trying to reach the spaceship Karnak himself left in orbit when he went off with the Doctor. One of the kidnapped scientists was Dr Alan Turing (as the play made no attempt to tie things up with the BBC book *The Turing Test* neither will I) and there was a large amount of continuity with the previous two plays.

The dialogue sparkled throughout, although it was sadly lost on a number of occasions as actors faced away from the audience, or had to compete with an excessively loud klaxon. Memorable moments included Karnak trying to copy the Doctor's explanation in *The Robots of Death* as to why the TARDIS is bigger on the inside and making a complete hash of it, and his discovery of Jo Grant's copy of the Kama Sutra ("It's some sort of exercise book I think!").

The pace slackened at the end as several plot strands were tied up. There was a coda for Dr Turing, the Contessa decided to settle on Earth, and Karnak's predicted death (as revealed in *Vox Dei* – the second play) was revealed to be a hoax, secretly assisted by the Doctor's fourth incarnation. On the subject of secrets, as in *Hellblossom* the writer seemed to have a penchant for revealing previously unknown facts about the Doctor himself. In *Warsmith* the Contessa declares that she knows the Doctor's real name and the reasons why he abandoned it, although thankfully, these were not expanded upon.

The script's pace and scope would have tested the budget of the original television series, let alone an amateur stage production. Aerial dogfights, androids, teleportation effects and locations in England, Germany and outer space all featured, such settings often being illustrated by a short sequence of specially-created computer graphics. Scenes were then played out on a minimal set, often surrounded by darkness allowing the audience to use their own imagination.

As with previous productions Act One ended on a cliffhanger, with a brief recap after the interval. However, the use of the theme tune and special closing credits did cause some confusion as the audience were uncertain whether to clap immediately or wait until the credits had finished. I'm pretty sure that when it started, the applause was instigated by a member of the cast from behind the set.

All in all, the play was an enthusiastic mix of action, drama and humour, and at times it succeeded in capturing the essence of the television series that inspired it. Sadly, it seems it's time for a change, as there are currently no plans for any more *Doctor Who* stage productions from the Battered Suitcase Theatre Company.

I, for one, am rather going to miss them ...

OUSIDE THE SPACESHIP

Compiled by Dominic May

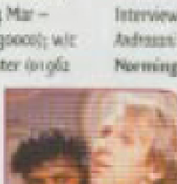
Dominic May would like to thank Richard Mills, NGW Ltd, Pammie Minnoch, David Saunders and Graeme Wood plus various Doctor Who cast, crew and their agents for assistance in compiling Outside the Spaceship throughout 2002.

SILVER-TONGUED SOPHIE

Sophie Aldred, who is expecting her second child at the end of May, was the recipient of the Spoken Word Silver Award for Alan Ahlberg's *Friendly Matches*, which was collected on her behalf by husband Vince.

THE FARCE SHOW

Sylvester McCoy's run as Selsdon in *Noises Off* continues at: The Playhouse, Oxford w/c 17 Feb (Box Office 01865 305 305); Theatre Royal, Newcastle-Upon-Tyne w/c 24 Feb (0191 232 2061); Royal Shakespeare Theatre, Stratford-Upon-Avon w/c 10 Mar (01789 403 403); Civic Theatre, Darlington w/c 17 Mar (01325 486 555); Theatre Royal, Brighton w/c 24 Mar (01273 328 488). **Colin Baker** and **Louise Jameson**'s tour of *Corpse!* continues at Mercury Theatre, Colchester w/c 24 Feb (01206 573948) with former *Blue Peter* presenter Peter Duncan replacing Mark McGann as the twins. Provisional dates up to Easter are: w/c 17 Mar – Grand Theatre, Blackpool (01253 290190); w/c 24 Mar – Theatre Royal, Norwich (01603 630000); w/c 31 Mar – Theatre Royal, Winchester (01962 843434); w/c 7 Apr – Lyceum Theatre, Crewe (01270 537333); w/c 14 Apr – Clwyd Theatr Cymru, Mold (01352 755114).



DELIA'S MYTH

Radio 4 broadcast *Blue Veils and Golden Sands* on 23 December – a celebration of Radiophonic Workshop maestro **Delia Derbyshire**, who died in 2001. The play was written by Martyn Wade and included original music from Derbyshire plus *The Stones of Blood* and *Timelash*'s **Elizabeth Parker**. Sophie Thompson played Derbyshire with Martin Hyder as Ron Grainer.

THE JAZZ SINGER

Bonnie Langford appeared as Gladys Bumps in Radio 3's production of the musical *Pal Joey* and **Stephen Wyatt**'s Radio 4 dramatisation of *Gilbert without Sullivan: The Finger of Fate* on Christmas Day, and has been recording her second album, *Jazz at the Theatre*, which will be available through her website *www.bonnielangford.co.uk*

MORGUS ANONYMOUS

Interviewed recently in *The Stage*, *The Caves of Androzani* and *The Happiness Patrol*'s **John Normington** stated he was pleased he remains anonymous: "At least I can go round Sainsbury's without being recognised – apart from the times I run into *Doctor Who* buffs. I did two *Doctor Who*s and I still get lots of fan mail!"

LEEE LOVES THE 80S

Enlightenment's **Leee John** was recently reminiscing about his brush with *Doctor Who* on www.rememberthe80s.com and came up with an intriguing tidbit about **Peter Davison**. "That was right at the beginning of 1980s. It was a great experience – Peter Davidson [sic] was the Doctor at the time and it was the same period for us when *Music And Lights* was a big hit and people were saying that I wouldn't need a costume for the show! It was very funny, and really great experience – of course it's a classic British television show and it's so historical so I was really fortunate to be a part of television history by doing it. The TARDIS was funny because it's not what you expect it to be ... and I found out that Peter actually has a bit of black in him! One of his parents is from Guyana but you'd never guess ... Yeah! He's got the soul!"

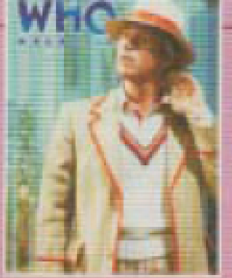
DID YOU MISS?

Paul McGann as 'the Racer' in Radio 4's *Afternoon Play: Racer* and as Lieutenant Bush in the latest series of ITV's *Hornblower*; the **Philip Segal**-directed *Andromeda* episode *For Whom the Bell Tolls* on Sky One on 9 December; the Elgiva Theatre Chesham's production of *Dick Whittington* written by *Dimensions in Time*'s **David Roden**; BBC1's refugee childrens' drama *The Face at the Window* directed by **Graeme Harper**; **Sara Griffiths** as Joanne and **Philip Madoc** as Ted Schaefer in BBC1's *Doctors* on 8 January.

OBITUARY

Peter Whittaker, who played Inspector Gascoigne in Episode One of *The Faceless Ones*, died on 24 November aged 81. He also appeared as an extra in *The Mutants*, *Genesis of the Daleks*, *Logopolis*, *Four to Doomsday* and *Remembrance of the Daleks*.

EDITOR'S **LETTER**



Over the past couple of weeks I've been immersing myself in Simon Schama's utterly wonderful series *A History of Britain*, the DVD of which Santa was kind enough to drop down my chimney at Christmas. Now I was taught history abysmally badly at school – they lumped it together with geography and business studies in a messy package called Combined Humanities, which consisted of us tracing a few pictures of fjords from an atlas, typing random numbers into a BBC Micro spreadsheet and watching the same three episodes of *How We Used to Live* on an endless loop – so seeing British history explored so entertainingly and accessibly was something of a revelation, and I heartily recommend that you all rush out and buy it at once (if nothing else it'll make the accountants at BBC Worldwide very happy).

But there was a problem. Not with the series itself, mind you, but with my brain. It should have been sitting there thinking 'gosh, isn't the story of the building of Hadrian's Wall a fascinating tale?', but what it was actually doing was thinking 'gosh, wouldn't it look great if the TARDIS landed on top of it?'. Later, it should have been soaking up the details of the young Queen Elizabeth I's relationship with Robert Dudley, but was in fact thinking what a shame it was that Doctor Who never landed in the middle of the Elizabethan court.

> "My brain can't take in history without picturing the TARDIS landing in the middle of it ..."

And so it continued. Every time Mr Schama wandered moodily around a bronze age burial mound, a Norman castle or a Cromwellian cottage, I couldn't help but picture an unseen Doctor Who adventure in which Eleanor of Aquitaine turns out to be the Rani, or the Daleks burst into the Great Exhibition and gun down Queen Victoria!

I suppose I shouldn't be surprised really. Such is the hold *Doctor Who* has over me that the first thing I did on moving to London was jump on the tube to Earl's Court so I could ogle the police box outside the station. (I didn't stay very long, mind, because about three men sidled up as I was examining the St John's Ambulance plaque and tried to sell me naughty substances.) It reminds me of that oft-quoted factoid – you know, the one about men thinking about sex every seven seconds. To be honest, I'm not sure I'd want that applied to *Doctor Who* – though I imagine the psychology textbooks would want a word with me when the results came through.

So, sorry Simon, great work and all, but might I recommend that you wear a long scarf and a floppy hat next time? Just to put my mind at rest, you understand ...

Clay

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E-mail: dwm@panini.co.uk
(marked 'DWMail' in the subject line)

DWMAIL

Welcome friend! Come hither as we cast out the VidFIRE unbelievers! Recant, ye wretches! Renounce the evils of VHS! Etc ...

SACRED FIRE!

As the developer of the VidFIRE processing system, I was somewhat flattered that Chris Winwood (Timelines, **DWM** 325) believes it has changed *Doctor Who* from filmic quality into "bright, overlit video". Regrettably, I have to own up and admit that this has little to do with my process, and everything to do with the fact that the black and white episodes were originally recorded in a TV studio on, er, "bright, overlit video"!

Furthermore, most of the perceived increased emphasis on the "studio-bound origins" are a result of using the original film recording negatives and Jonathan Wood's great skill in transferring them to tape.

It's a shame if some fans prefer their *Doctor Who* to look like it was made alongside *Laurel and Hardy* movies in the 1930s, but the fact is that in the 1960s, *Doctor Who* (even in 405 lines) looked pretty much the same as the TV we watch now, but with no colour. Our aim in restoring the pictures as closely as possible to their original appearance requires no apology, in my opinion, and comments from broadcast engineers with experience in replaying existing 405-line tapes testify that we are doing pretty well in achieving that aim. Your readers can rest assured that parts of episodes shot on film (like *Spearhead From Space* and the *Planet of Evil* sequences Chris mentions) have not been, and will not be, processed. We are not interested in the debate of whether "film is better than video", rather in making the episodes look as they originally did.

If Chris chooses to watch the grotty old VHS transfers, I think that's his loss to be honest. And if there are any he's missing, I'm sure e-bay will be full of people off-loading their old copies in the future as they upgrade to lovely remastered DVDs!

PETER FINKLESTONE
VIA E-MAIL

Contrary to Chris Winwood's comment, VidFIRE is not "modernisation," it is restoration. Are we as fans so superficial that the look can make or break a story? Nothing has changed between the VHS and DVD releases of *The Aztecs* in the way of sets, dialogue, camera movements, plot, or performances. Jacqueline Hill still delivers the goods, as do the rest of the cast, and yet people can claim that the story is good in one format and not the other. Sorry guys, the story has not changed. This knee-jerk reaction is simply the shock of seeing the episodes in a new way. Try watching the DVD a few more times and you'll wonder why you made such a fuss first time round.

JASON THOMPSON
VIA E-MAIL

There seems to be a major misapprehension that the VidFIRE process does more to the programme than restore it to how it looked when broadcast, when there is no enhancement past the original quality that the black and white video recording had. Just because BBC Video used to use rubbish quality prints for their videos does not mean that the programme was meant to look that way. Roll on *The Seeds of Death*!

DOM VARNEY
VIA E-MAIL

It seems as though some people believe that *Doctor Who* was originally made by the German Expressionists back in the early 1920s – not by the BBC in the 1960s. I refer, of course to those critics of the VidFIRE process, who mistakenly believe that bolting a cine-camera onto a TV screen somehow transforms the programme from Saturday tea-time classic into a moody, atmospheric Fritz Lang set piece, when in fact it becomes a jerky and blurred shadow of its former self.

Top marks to the Restoration Team for the fantastic work that they put into *The Aztecs*, it looks gorgeous – sharp, detailed and smooth, with a crystal clear soundtrack – a joy to watch.

DAVID BARTLETT
VIA E-MAIL

Just released in Australia, *The Aztecs* DVD has confirmed my suspicion that The Restoration Team is God's gift to modern *Doctor Who*. Whilst the audios, books, and comics are officially 'new' *Who*, these remastered classics may as well be, presenting old stories in a fresh and glorious light. The effort put into these releases surpasses most mainstream output. Whilst the audios appeal to the ultra-converted, the DVDs fight the good fight for *Doctor Who*'s return by also (I hope) appealing to casual viewers. With this in mind, extra care must be taken to release only top-quality stories on DVD. We need less *Resurrection of the Daleks*, and more *Aztecs*, *Tomb*, and *Androzani*. If the public wants guns and Daleks, let them have 'em, but there are better stories to find them in.

CHRISTOPHER RICHARDSON
SYDNEY, AUSTRALIA

We're having enough trouble trying to find our desks under the mountain of mail fiercely defending VidFIRE. For the record, we want to marry it, too!

GIVE US A WHO

I was listening to BBC Radio Scotland this morning and Lionel Blair was on as a guest. When asked what would be his dream role, he said that the one part he would love to play would be Doctor Who – he then went on to say that Jon Pertwee was his favourite Doctor and over the course of the show he was pushing for a "Lionel Blair as the next Doctor"-type campaign. It was an amusing idea, but at least it got people talking about the idea of a new series again!

RAYMOND KELLY
VIA E-MAIL

AN OLD/YOUNG PHASE

I am just writing to assure Don Young (*Timelines* **DWM** 325) that there is no reason for the "old guard" of *Doctor Who* fans to feel like "a bunch of dinosaurs". Although me and my circle of *Who* friends do, I think without exception, prefer *Buffy* to *Star Trek*, that does not mean that we are not able also to appreciate other shows that have characters in them that are many years past their teens. My personal favourite shows are *The Sopranos* and *The West Wing*, and I have no problems responding to the characters and the problems they face, despite the fact I am, hopefully, a few years away from facing the "mid-life crises" they feature. I'm certain that, should we ever bump into each other at a convention, us young 'uns would have no problems talking to Mr Young and his friends. Assuming they'd want to talk to us ...

JAMES GRAY
VIA E-MAIL

Speaking as someone a bit younger than Don Young, but older than many fans seem to be these days (I started when Jon Pertwee did), I've always thought that many people now miss the context of the videos or reruns that they watch. For all the sterling work Big Finish and others do, and for all the doubtless excellent new fiction, I think that the only way to feel really excited about *Doctor Who* again, is to be able to watch new episodes on a Saturday night. The BBC needs to recognise *Doctor Who* – in this year above all others – by announcing that they are to make new episodes and that we'll have to start waiting a week for the next one again!

BOB STONE
VIA E-MAIL

I'm 13 years old and a HUGE fan of *Doctor Who* – even though I was born in 1989! I love the Time Lord's adventures, though I do get teased because of it by my two older brothers. My favourite Doctors are Tom Baker, Jon Pertwee and Sylvester McCoy. I also love K9. If there were any items I could have it would be a full-size TARDIS and a Dalek. I love **DWM** too – I think you do a great job and I also love the comic strip. I don't imagine you get many 13 year-olds saying they like *Doctor Who*!

LUKE CAREY
HULL, EAST YORKSHIRE

We'll never complain about "young people today" ever again ...

THE TRIBE OF DRUM?

Am I alone in noticing a similarity between curmudgeonly, white-haired, widely-travelled eccentric Charlie Watts from the Rolling Stones and curmudgeonly, white-haired, widely-travelled eccentric Doctor Who from the popular children's TV series?

Are they by any chance related?

PETER LATIMER
PRAGUE

Watts

Who

WE ALSO HEARD FROM ...

STUART FARQUHAR ("Thanks for *The Complete Sixth Doctor*. It was good to see you take a fair but honest view of such a controversial era and be willing to highlight both its shortcomings and its successes. Oh, and please tell Gary Russell that he's not alone – I've been worried about Janet spiking that drink for years!"); **JAMIE HICKS** ("I have been a fan of *Doctor Who* for nearly 10 years now and I really enjoy **DWM**. Would you consider doing an interview with Jackie Lane in the near future? Keep up the good work!"); **HAMISH CRAWFORD** ("I enjoy the Big Finish *Doctor Who* audios as much as the next person, but they are probably never bought by anyone who is not a fan. Is there anyone out there who was introduced to *Doctor Who* through the audios? Prove me wrong!"); **DARREN SCROWSTON** ("I watched *Delta and the Bannermen* on UK Gold the other day. What an absolute pile of tripe! It's awful!"); and more ...

Delta and the Bannermen? Awful? Honestly, young people today, etc ...

COMING IN DWM 328

FATAL ATTRACTION!

DWM turns the clock back to Comic Relief, 1999 for a night of gender-bending and celeb-spotting in an Archive Extra on **The Curse of Fatal Death**! We'll explain later ...

GEEK CHIC! Gary Gillatt cross-examines psychoanalysts, 'trendy' fans and, er, Paul Cornell's mum as he steps up his search for the essence of fan-kind in part two of **The Fan Gene**!

STOP PRESS! In an exclusive scoop, **Elisabeth Sladen** goes undercover on her journalistic alter-ego to expose the truth behind Sarah Jane's latest adventures on audio!

BOX CLEVER! **Kate Orman** talks to **DWM** about putting the Doctor through the emotional wringer in her series of highly-acclaimed novels, and previews her latest work, **Blue Box**!

PLUS! All hell breaks loose for our fearless foursome as **The Time Team** journey to Devil's End! The Watcher returns with more of the usual nonsense! And the shocking conclusion to our current comic strip, as **Oblivion** reaches its shattering climax. You won't want to miss it ...

That's **DWM** 328, on sale **6 March** from WHSmith and all good newsagents!

COMING **UP...**

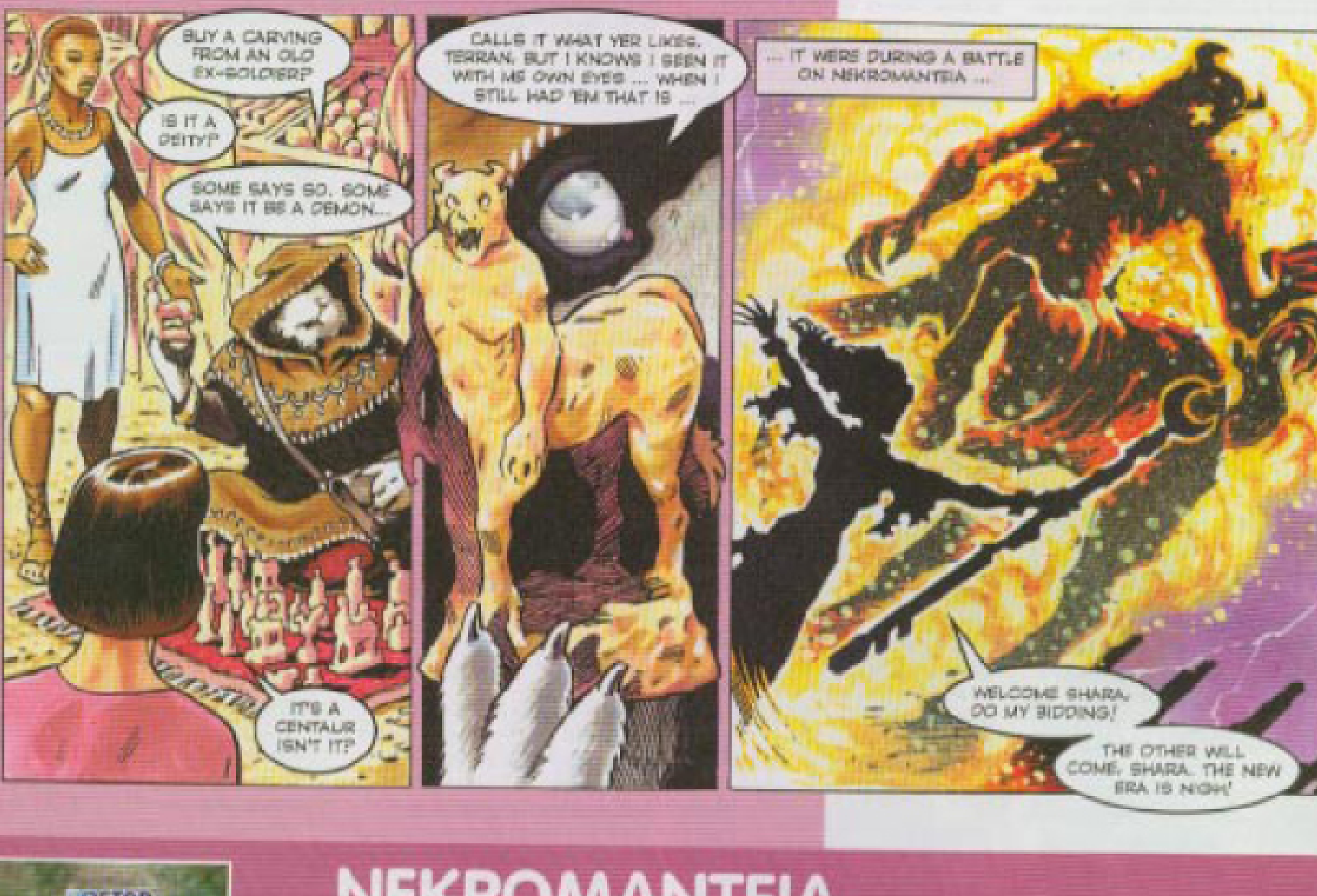
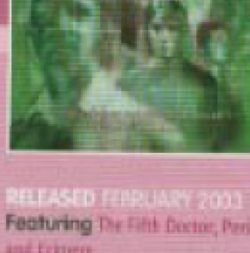

BUY A CARVING FROM AN OLD EX-SOLDIER?
IS IT A DEITY?
SOME SAYS SO. SOME SAYS IT BE A DEMON...
IT'S A CENTAUR ISN'T IT?
CALLS IT WHAT YER LIKES, TERRAN. BUT I KNOWS I SEEN IT WITH ME OWN EYES ... WHEN I STILL HAD 'EM THAT IS ...
... IT WERE DURING A BATTLE ON NEKROMANTEIA ...
WELCOME SHARA. DO MY BIDDING!
THE OTHER WILL COME, SHARA. THE NEW ERA IS NIGH!'

ILLUSTRATION BY MARTIN GERAGHTY

NEKROMANTEIA

AN AUDIO DRAMA BY **AUSTEN ATKINSON** PREVIEW BY **MARK WYMAN**



RELEASED FEBRUARY 2003

Featuring The Fifth Doctor, Peri and Erimem
Enemies The deadly witches of Talderun, for a start ...
Setting Talderun, Garazone, Marr's Homeworld, Barcelona
You'll like this if you like ... The Brain of Morbius, The Sensorites, Blake's 7: Cygnus Alpha, world-class cricket, The Aztecs, The Caves of Androzani
Listen out for Leather on willow ...

The Doctor Peter Davison
Peri Nicola Bryant
Erimem Caroline Morris
Jal Dor Kal Gilly Cohen
Harlon Glyn Owen
Cochrane Kerry Skinner
Marr Ivor Danvers
Talis Kate Brown
Rom Nigel Fairs
Salaysian Andrew Fettes
Paul Addison Simon Williams

Music David Darlington
Director John Ainsworth

The planet Talderun, primary world in the system of Nekromanteia, holds a mighty relic. Embodying the divine Shara's immense power, it is ruthlessly protected by an ancient coven of witches, and just as ruthlessly desired by corporate raiders from nearby planets. When autocratic Wendle Marr orders Commander Harlon to retrieve the relic, his ships are mercilessly cut down.

Meanwhile, the Doctor has taken his companions to the Garazone bazaar, letting them shop while he replenishes TARDIS supplies. A curious encounter attracts Erimem to the idea of visiting Nekromanteia, and soon the travellers have landed amidst the carnage on Talderun ...

Why is there such ruthless horseplay on Talderun? What drives the deathly necromancy of its witches, led by Jal Dor Kal? When the TARDIS crew get involved, will curiosity kill the cat? And why would the Doctor desert the scene for a sporting milestone from Earth's future? Surely that's not cricket?

'Nekromanteia' is the ancient Greek root of 'necromancy' – sorcery involving the dead. This story's scope, with shades of a Greek epic, surpasses most previous audios – and, says writer Austen Atkinson, that was always part of the brief. "When [co-producer] Gary Russell said 'Do you want to do a *Doctor Who*?' I excitedly suggested an Earth-based story, with some cricket on the green, but Gary said 'No, I want a space opera, a big adventure'. I was fine for that too!" Was there any precedent for that approach being made? "Probably Gary just thought I'd suit that bigger kind of story. He knows I'm fond of the *Blake's 7*s and *Star Trek*s of this world, but this is very much *Doctor Who* – my style. But I am quite loud, so maybe that's it!" – and he laughs, explosively.

"I thought – OK, you've got these great travellers, but let's see a bigger universe. If anybody made a new film or TV *Doctor Who* today, your first temptation would be to explore widely through both time and space". TV cameras have moved beyond the studios more often since 1989. "Exactly! You don't have to be static now. However, there's a sense of feeling trapped in *Nekromanteia* too, eventually ..."

It's ironic that Atkinson's making his *Doctor Who* drama

"AS IN MODERN TV DRAMA, THERE ARE LOTS OF STORY STRANDS"

Austen Atkinson on bringing **Doctor Who** up to date débût this year during the 30th anniversary, he was regularly contributing to this very magazine, under Gary Russell's editorship. "We had a ball, exploiting areas that hadn't, amazingly, been covered previously. The last thing I did was the *30th Anniversary Special* cover with Sylvester facing a Cyberman, Dalek and Tetrap." So how did he move from **DWM** into TV scripting?

"My first real 'in' was writing a Discovery Channel documentary when I was 22. That became a mini-series about the European-backed Ariane rocket. I got the footage when the first Ariane-Five blew up on launch in 1996, which still gets shown today. But I'd always been fascinated by fiction, especially by *Doctor Who*'s storytelling, and wanted to tell stories on TV too. So I moved on through soaps such as *Family Affairs*, the way most writers do." Hence Atkinson's current posting on Sky's raunchy Ibiza-set drama is *Harry On The Boat*?

Effectively, that series meant *Nekromanteia* missed being Erimem's second story, as intended. "That was my fault," Atkinson admits. "I was so busy last year, with two TV shows: six months shooting in Spain, plus a Channel 4 series based on my book, *Lost Civilisations of the Ancient World*. So when Gary commissioned this, I used what I was then exposed to – lots of archaeology, for example". Hence Talderun almost resembling a lost civilisation? "It's a bit like casting light into a very dark, hidden corner," he concedes, "and seeing something quite disturbing. Recent research with satellites is revealing unknown beauties and horrors in our past. That really influenced me. Plus, while filming *Harry*, I wrote most of this in an apartment in southern Spain. That's a very harsh, alien environment, once you're off the beaten track – strange markets juxtaposed with palaces and troglodyte caves ..."

"THIS IS THE NEXT BEST THING TO DOING AN INDIANA JONES FILM!"

Simon Williams on the sheer scale of **Nekromanteia**

Yet there's some surprisingly topical subtext too, Atkinson asserts. "I'm an economist by academic nature, and not anti-capitalist in any way. But I'm very sceptical of the Western political moves led by the USA against Iraq. So if you listen to this story, it is commenting on those moves – not to browbeat anybody, just as a good starting-point. I also wanted to say that when religions differ, it doesn't necessarily make either 'wrong' – even if it seems hideous ... Sometimes people may have good reasons for their practices.

"I also had magical memories of Davison's era: I was 12 when he appeared, and adored his Doctor's cricketing aspect, the almost absurd English whimsy. I had a ball mixing that with some dark, heady stuff. Our reality, and our TV drama today, is very dark, so here's a conscious effort to make a more modern *Who* using the past framework."

Atkinson relished writing for two companions in *Nekromanteia*. "The Fifth Doctor, like the First, stands apart in being better with more than one companion," he argues. "So I was glad to contrast Peri with someone historically alien to her. Speaking as a youngish writer of TV drama, while I love old *Doctor Who*, structurally things are extremely different now. Look at how few storylines ran in parallel in any TV episode. It's too narrow to wash as TV drama today – people are telly-savvy enough for much more material. So I wanted to get lots of strands running: the Doctor being alone, with the two girls having their own experiences. I also felt that characters often had too many pastel shades on TV," Atkinson continues, "but I loved Peri's outrageous teasing of the Doctor in *Caves of Androzani*. That's exactly what a brassy 1980s girl would do with a fairly handsome guy. Erimem is totally different – bred to bear pain and responsibility. If something's thrown at her, she deals with it pragmatically. I hope I've succeeded in getting under their skin ..."

"*Doctor Who* is naturally epic," says Nicola Bryant, reflecting on this story's scale compared to the TV studios' confines. "You can become repressed by endless corridors or wobbling sets, but one joy of this medium is including things impossible on TV. Like some that we're portraying in this juicy story ..." After her recent French swashbuckling, there's a different tone here. "Yes, and Peri's in a different mood," adds Bryant, who clearly enjoys "characters being allowed to have different moods on different days: with Erimem, it's becoming more of a sisters/best friends relationship. I also have my own kinky little adventure ..." she teases.

"This is exciting for me," says Caroline Morris, "because it's the first story where Erimem's in space. What struck me reading it was how much darker it was – none of that tongue-in-cheek humour of her earlier romp: now they're thrust into a really alien situation ..."

Amongst the guest cast is Simon Williams. It's 15 years since he played the Group-Captain in *Remembrance of the Daleks* but, he says, "I still get letters addressed to 'Chunky' Gilmore!" Here, Williams has the compact but pivotal role of Paul Addison. "I'm not entirely aligned with the forces of good – even though the Doctor meets me at this fantastic cricket match. But," he enthuses, "this is supersonic stuff: hugely ambitious, and the next best thing to being in an *Indiana Jones* movie. At my first line it says 'he has a very English voice' and there are only about 15 people left who can do real plum-in-the-mouth English. The other 14 must have been busy!"

Another returnee is Glyn Owen, who played Rohm-Dutt in *The Power of Kroll* 25 years ago. Owen thinks another sci-fi role from 1978 may have put him in the frame as Harlon. "Basically, he's the captain sent to attack the planet, then becomes more involved. I think perhaps they recalled that I opened up *Blake's 7* as a spaceship commander (Leylan in *Space Fall* and *Cygnus Alpha*), and maybe connected the two, because I'm back on a spaceship again!"

Gilly Cohen makes her Big Finish début as high priestess Jal Dor Kal. "Growing up, *Doctor Who* scared me so much I ran away crying from the theme tune. But this rabble-rousing character sounded fantastic – she has amazing dialogue." She's wicked, though, surely? "But doing it for the right reasons, which is always good to play ..."

Busy in pre-production on his current TV series, Atkinson opted not to attend the mid-December recording. "I genuinely believe that the writer should get the hell out of there and leave it to the production team – nothing worse than treading on an actor's toes if a line isn't working!" Since working on **DWM**, Atkinson has concentrated on a more mainstream career. "But I really want to set out a stall for my media colleagues, saying 'Come on, this is working. Let's do some more *Doctor Who*'!" Would Atkinson like to be involved? "God, yes – but I wouldn't say this was a calling card. I just tried to be detached enough to write *Doctor Who*. This was, of necessity, written quickly, but if one could pay someone to write a proper TV script, there's some great talent desperate to do it. So there's a positive groundswell of opinion? "I've talked to lots of senior people in TV drama, and not one has said 'What a terrible idea'. Whether they personally liked *Doctor Who* or not, they all say something more like 'Bloody brilliant!'"

TIME-PATH INDICATOR

FEBRUARY

SATURDAY 8

TV Doctor Who: Survival by Rona Munro [Seventh Doctor & Ace] UK Gold

SUNDAY 9

TV Doctor Who: Spearhead from Space by Robert Holmes [Third Doctor & Liz] UK Gold

SATURDAY 15

TV Doctor Who and the Silurians by Malcolm Hulke [Third Doctor & Liz] UK Gold

SUNDAY 16

TV Doctor Who: The Ambassadors of Death by David Whitaker [Third Doctor & Liz] UK Gold

MONDAY 17

DVD Doctor Who: The Seeds of Death by Brian Hayles [Second Doctor, Jamie & Zoe] BBC Video

Video Doctor Who: The Mutants by Bob Baker & Dave Martin [Third Doctor & Jo] BBC Video

SATURDAY 22

TV Doctor Who: Inferno by Don Houghton [Third Doctor & Liz] UK Gold

SUNDAY 23

TV Doctor Who: Terror of the Autons by Robert Holmes [Third Doctor & Jo] UK Gold

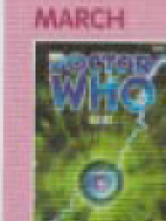
ALSO THIS MONTH

Novel Doctor Who: The Domino Effect by David Bishop [Eighth Doctor] BBC Books

Audio Drama Doctor Who: Nekromanteia by Austen Atkinson [Fifth Doctor, Peri & Erimem] Big Finish

Audio Drama Dalek Empire II: Dalek War – Chapter Two by Nicholas Briggs Big Finish £9.99

MARCH



SATURDAY 1

Radio My Life as a Dalek 11:30am Radio 4

TV Doctor Who: The Mind of Evil by Don Houghton [Third Doctor & Jo] UK Gold

SUNDAY 2

TV Doctor Who: The Claws of Axos by Bob Baker & Dave Martin [Third Doctor & Jo] UK Gold

MONDAY 3

Novel Doctor Who: Blue Box by Kate Orman [Sixth Doctor & Peri] BBC Books

THURSDAY 6

DWM Issue 328 on sale Panini Comics

FRIDAY 14

Video Doctor Who: Meglos by John Flanagan & Andrew McCulloch [Fourth Doctor, Romana & K9] BBC Video

Except where stated: BBC Books novels £5.99; BBC videos £12.99; BBC DVDs £19.99; BBC Radio collections [illegible]; Big Finish audios £13.99 (all double CD). All prices quoted are RRP.

RIP TIDE

A NOVELLA BY **LOUISE COOPER** PREVIEW BY **DAVID DARLINGTON**

RELEASED FEBRUARY 2003
Featuring The Eighth Doctor
Enemies Incomers, of a sort ...
Setting Cornwall today
You'll like this if you like ... The [illegible], The Smugglers, The Spectre of Lanyon Moor, Wild West
Say what? "Someone's dead. We've got to go and pick up whatever the rocks haven't battered and the crabs haven't eaten."

You're likely to know the name Louise Cooper already. Although this is her first *Doctor Who* work, she's been writing fiction professionally for 30 years and has produced over 50 novels – a statistic all the more impressive in that unlike, say, the similarly prolific Terrance Dicks, she's not used to playing with other people's toys. Perhaps unexpectedly, though, Cooper admits the discipline has been "more helpful than constraining. Though I didn't create the Doctor – I wish! – there's not a huge difference between working with him as my central character and writing new stories about existing characters of my own."

Those who know Cooper's name already might be forgiven for anticipating a fantasy novella, rather than the SF thriller that is *Rip Tide*. "It's rooted in a field that I've recently begun to move into – my *Creatures* series for children was set in the real world, as are my two newest Young Adult novels, *Demon Crossing* and *Hunter's Moon*. Setting stories here and now, and then introducing an element that's at odds with that reality, is definitely the direction I'm heading in."

Has this experience of writing for children and young adults helped Cooper work within the shorter form, still a fairly recent development in *Doctor Who* fiction? "My 'Young Adult' fiction tends to fall into the 40-60,000 word category, so yes – the big difference, though, is that the *Doctor Who* novellas are aimed at an adult readership, and when it comes to adult fiction, I tend to go on and on until I pass 100,000 words! Thus, *Rip Tide* was a major learning curve, and one that I feel has done me a tremendous amount of good as a writer. It's sharpened my thinking, improved self-discipline, and knocked my tendency to digress into minutiae on the head!"

"Confession time," Cooper suddenly declares. "I've been an erratic follower of the Doctor over the years, and in my mind he is Tom Baker, with Jon Pertwee and William Hartnell as second and third choices. How's that for an age giveaway? So until I was approached by David Howe [Telos publisher], it had never occurred to me that I could write a *Doctor Who* story. Firstly, I didn't think anyone would want me to, and secondly I wouldn't be able to come up with the right kind of tale, as it's pretty different to my usual output. But *Rip Tide* came astonishingly easily. It was David who came up with the Eighth Doctor as my central character – on his suggestion I watched the TV Movie, which I'd never seen before, and thought 'whoopee – perfect!'"

And there's an ominous theme at the heart of *Rip Tide* as well... "The rise of second homes in Cornwall is a very thorny problem; house prices have rocketed way beyond the reach of most young locals trying to get on the property ladder. Unless younger people can afford to stay, where will the next generation of lifeboat crew come from? But I wasn't thinking consciously of that when I wrote the story. I'm told I have a habit of addressing issues without being aware that I'm doing it; people often say 'that story of yours was a metaphor for XYZ, wasn't it!' And I think 'Cor, I never thought of that!'"

> "MY STORIES TEND TO HAVE AN ELEMENT AT ODDS WITH REALITY"
>
> Louise Cooper on bringing her past writing experience to **Rip Tide**

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Gareth Thomas
Anthony Ainley
Nicholas Courtney
Bonnie Langford
Jacqueline Pearce
Stewart Bevan
Mat Irvine
June Hudson
David Maloney
Big Finish Productions
BBV
Steve Lyons
And Paul Cornell - MC
More TBA!
*Subject to work and personal commitments

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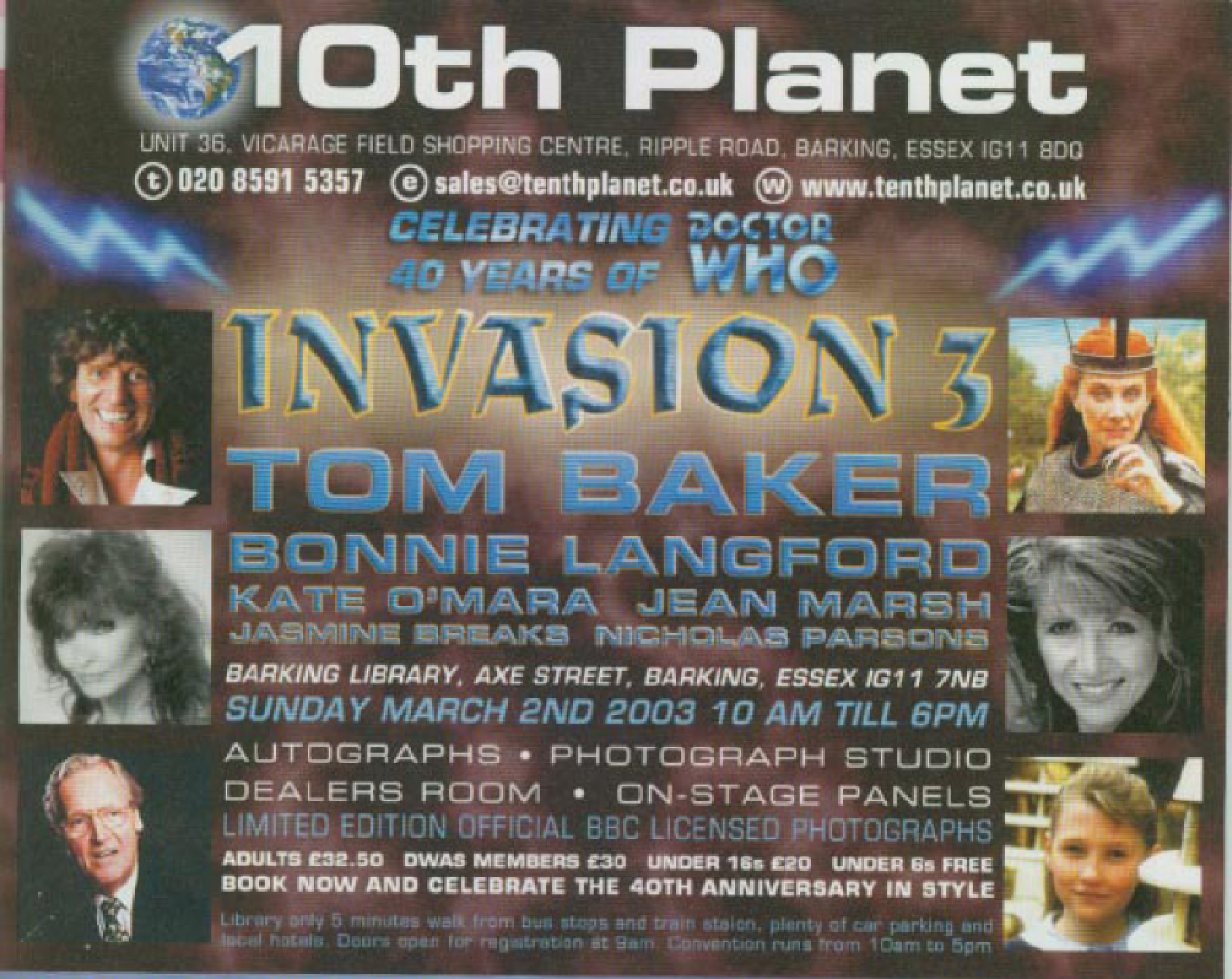

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BEFORE STAR ONE...

You can see Gareth Thomas in the American play 'WIT' touring Scotland throughout the beginning of 2003! Check local press for further details.

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Attend Star One and be one of the first to get the brand NEW Kaldor City 4 CD! Plus get it signed by the cast at NO extra cost... Only £10.99 all weekend.

BRING ON THE CABARET!

Stand-up comedian Hattie Hayridge will be entertaining the crowd on Saturday night. Hattie will also be signing her book and photos on Sunday in the autograph room!

MOMENTS OF PLEASURE

It was 20 years ago today (or near enough) that the author of two of **Doctor Who**'s most talked-about serials disappeared into the wilderness to live among the Not-We. Now, at last, **DWM** has caught up with **Christopher Bailey** and all those burning questions can finally be answered! "Yes, I am the bastard child of Tom Stoppard and Kate Bush!" he tells Benjamin Cook ...

Christopher Bailey pictures © Benjamin Cook

"I DIDN'T REALLY KNOW **DOCTOR WHO**, BUT I WAS CONVINCED BY WHAT CHRISTOPHER BIDMEAD WANTED TO DO WITH THE PROGRAMME ..."

Acclaimed *Doctor Who* scriptwriters don't just vanish into thin air. That is, except one. Whatever happened to Christopher Bailey?

For the best part of two decades, fandom has 'mislaid' one of the programme's most gifted contributors. The man wrote Kinda, for heaven's sake! And Snakedance! And then ... well, who knows? Even Andrew Pixley doesn't know. And Andrew Pixley knows everything – but you could fit his entire knowledge of Christopher Bailey onto the back of a postage stamp. Believe me. I tried:

1) He is an English graduate from Cambridge University.
2) He was a practising Buddhist.
3) He wrote for 1970s BBC series Second City Firsts.
4) He lectured at Brighton Polytechnic.
5) He has read Ursula K Le Guin's 1972 novel The Word for World is Forest.
6) He wrote two of the most sophisticated Doctor Who *serials in the history of everything.*

Frightening, isn't it? And I still had space left on my stamp for:

7) Christopher Bailey might be a pseudonym for Kate Bush.
8) Or Tom Stoppard.
9) Er ...
10) That's it.

I shan't bore you with the ins and outs of **DWM**'s search for Christopher Bailey. Suffice to say it has encompassed the best part of a decade, many late nights, and an embarrassing phone call to a Mancunian chip shop owner, who was, without doubt, Christopher Bailey – just not *the* Christopher Bailey. Then, late last year, a new lead surfaced with staggering serendipity, providing a vital clue to the writer's whereabouts. Several letters and some shameless grovelling later, *Doctor Who*'s most elusive scribe replied in the positive: he was alive and well, living in Brighton, and willing to grant **DWM** his first *ever* interview!

A few weeks later, your intrepid reporter is waiting for Christopher outside Brighton Pavilion, armed with nothing but a tape recorder and a postage stamp's worth of facts. I have no idea what he actually looks like, so I survey the throng of tourists for an intelligent-looking, long-bearded, Buddhist lecturer sort, oozing tranquillity as he floats serenely along the pavement. Put bluntly – I am expecting K'anpo from *Planet of the Spiders*. Will the real Chris Bailey *please* stand up?

I needn't have worried. I spot a man wearing a purposeful expression and a Kufi-like hat heading towards the Pavilion. He has a beard, though it isn't unruly, and he looks almost nothing like Kate Bush, which is immediately reassuring. He is unmistakably Christopher Bailey. Who else could he be?

"Benjamin?" he asks. "I imagined you to be much older!" I refrain from filling him in on my own expectations, opting instead to thank him profusely for turning up at all. "I had no idea," he laughs, "that I'd disappeared from the radar. Thank you for getting in touch. Shall we get something to eat?" I like this man already.

Five minutes later and we're ordering lunch in Brighton's trendy Ha! Ha! Bar. Much to my relief, the surprisingly down-to-earth Christopher has a fully-functional voice box, as my tape recorder has trouble picking up telepathy. "I'll tell you a spooky thing," he says, lighting up a cigarette. "I've just come back from Philadelphia ... We were in this restaurant and there was a young guy there – a kitchen porter, only 19 or so – and he recognised me! I mean, when he heard my name, he knew that I'd written for *Doctor Who*. He asked me to sign my napkin for him. And this was only eight weeks ago; before that, I hadn't thought about *Doctor Who* for years. And I got back to England to find your request for an interview! Spooky, isn't it?"

So, what has Christopher, now 54, been up to for the last couple of decades? Shortly after *Snakedance*, he co-founded a Brighton-based community arts company called Same Sky, which developed and widened into one of England's foremost multi-disciplinary celebratory arts companies – "supported by the council and various charitable bodies. We've done almost everything – staged festivals, parades, travelling shows, fireworks ..." He resigned from the company in November 2001. "I realised that I'd turned myself into an arts manager, which I never wanted to be, so I left the company." And presently? "I'm putting together a freelance portfolio of programme and project development work. I'm working with a local authority in Sussex on rural arts development projects, for example. The idea is that that will leave me two or three days a week to pursue studies, researches and writing – now that the kids are off my hands."

Indeed, Christopher has three adult children: Morgan, 20, who is training to be a nurse at King's College, London; Tom, 22, a kung-fu fanatic and graduate from Bristol Business School ("living back home now, wondering what to do next"); and Karen, 27, who works for Citibank, Canary Wharf. He also has a long-term partner ("an actress of 17 years, now the Save the Children area manager for Sussex") and has, apparently, lived in Brighton since moving from London in 1980, although he claims never to have lectured at the Polytechnic: "Is that one of your six facts? Heh, heh! I have given talks there, but never a lecture." And while we're debunking the precious little information squeezed onto the back of my first class stamp, Christopher admits that he can't actually recall ever having read *The Word for World is Forest*, believed to have been his chief inspiration for *Kinda*! "And even if I have read it, if the forest idea came from Ursula K Le Guin, I mean, it wasn't deliberate."

Many fans, I tell him, suspect that Kinda was written by Kate Bush. "You're joking!" Or Tom Stoppard. "Oh c'mon! Really? That's disturbing!" The real Christopher Bailey chuckles heartily, before understandably asking: "Erm – why?" The myth stems from one or two unremarkable similarities between Kinda and some Kate Bush music videos, not to mention the lyrics of her 1985 hit *Hounds of Love* ('It's in the trees! / It's coming!'). The latter rumour derives from Mr Stoppard's assertions that, in the early 1980s, he was writing under pseudonyms to make ends meet. And considering Kinda's rich and surreal dialogue and colonial themes and stagy maturity ... "Aah. I see what you mean," Christopher grins, "but Tom Stoppard did not write Kinda. And neither did Kate Bush. I'm not even sure who she is. Is she the one with the high voice? Hah-hah! I am the bastard child of Tom Stoppard and Kate Bush! You've made my day."

In reality, Christopher grew up in the seaside resort of Skegness, Lincolnshire, which was, unsurprisingly, very unexciting. "Growing up in the 1950s was a bit like living in the countryside nowadays – lovely until you're nine, but after that, absolutely awful!" After grammar school, Christopher read English at St John's College, Cambridge, which he "thought would be full of people who were passionately committed to the same things that I was – that I'd be able to talk about all the weird stuff going on in my head. In fact, what I encountered were massive amounts of privilege and sherry drinking and laziness ..." His first year at university was very depressing. "I found a few other depressives to be depressing with," he says.

And then, things changed. The 1960s started to swing. "The second two years were fantastic! We were making society, rather than finding our path through it. Everything seemed possible! I mean, you lot these days – you have to plan your futures. That's a massive oppression. I tell you, while I was at Cambridge, I never once thought about where I was going. The careers fair was a joke!" When, then, did he discover his talent for writing? "I was working, from 1970, for

Kinda: Peter Davison and Janet Fielding try to work out what on Earth it all means © BBC

Kinda: During rehearsals, Janet Fielding wends her way through the Deva Loka set. "It looked like a garden centre," bemoans Christopher. © BBC

an arts company in London called Interaction," he recalls, "which ran a small theatre in the West End. One of the plays fell though, and I knew the director, and he said, 'Have you got a play?' And I said, 'No, but I'll give it a go!' And so I worked as a freelance writer-director between 1972 and whenever *Doctor Who* was. It was possible to earn an adequate living working in theatre back then."

How did Christopher come to write for telly? "One of the people that I'd worked with in theatre, a guy called Pedr James, got a job working on *Second City Firsts* for BBC Birmingham," he explains, "and he asked me if I'd ever considered writing for television." Christopher ended up scripting a 1977 episode of *Second City Firsts* entitled *Waifs and Strays*, as well as a play for *ITV Playhouse* called *Where the Heart Is* and various other scripts that never made it to screen.

"I drifted into it on the basis of being a youngish writer, who had experience of writing for television," smiles Christopher when asked how he landed the *Doctor Who* gig. "The new script editor, Christopher Bidmead, put a call out to agents in London with writers on their books. My agent put me forward. I'd never even watched *Doctor Who*, to be honest – not because it was crap, but because it just wasn't on my radar." Christopher and Christopher met – and were impressed with one other. "I was convinced by what he wanted to do with the programme," says Bailey of Bidmead. "I liked the way he was talking. He asked me whether I had an idea [for a story]. Well, I didn't, but I would have by whenever he wanted one ..."

Kinda was initially envisioned as a Fourth Doctor serial, but by the time it was formally commissioned, Christopher knew that it would instead be one of the first to feature the Fifth Doctor. "I don't remember that being a problem," he shrugs. "Okay, I didn't know the programme very well, but I knew some of the rules. And Chris showed me some video tapes. And I had a great confidence. I was coming from drama, where the relationship with the script editor is quite important. That said, I delivered the scripts and heard nothing – for four or five weeks! Complete silence descended."

In fact, Bidmead had left the programme and *Kinda* had been passed to temporary script editor Antony Root, although the bulk of editing was undertaken by his replacement, Eric Saward. "I can't remember a single discussion about the script. I was used to working closely with a script editor or producer, but none of that happened on *Doctor Who*," persists Christopher. "I produced the ideas, but nobody would engage with me in terms of conversation. I had no creative springboard. There was a sense in which I was the idiot child. I just turned up for the milking. And what happened next was unsettling ..."

Snakedance: the pink plastic snake strikes back! © BBC

He continues apace: "I got back a script revision and quite a bit had been reworked. I'd had no input into it at all. I didn't even know it was happening. And the rewrites were clunky ... Characters would be running on their way to somewhere important and suddenly, for no reason at all, they'd stop and talk about the plot!" He shakes his head. "I phoned the production office: 'This script is badly written,' I said. 'And it's got my name on it! I'm going to rewrite it!' This was on the Thursday; the read-through was on the Monday. I did a 48-hour rewrite! I couldn't get it back to what it was, though ..."

Christopher was equally unimpressed with the production process. "I thought it could have been more creative. Apparently, after the *Kinda* read-through, Peter Davison said, 'I've no idea what this is about!' Now, in a more relaxed creative atmosphere, he would have found out. And that would have focussed his performance. In the absence of any context, however, he had to make minute-by-minute decisions as to how a scene should be played! I attended rehearsals and recordings and it was clear that I hadn't been told what could and couldn't be made to look realistic – or reasonable – within the programme's constraints, which were considerable.

"That snake was not supposed to be pink and plastic! If I'd have been in communication with the director, for instance, we could have got some good stuff going. Or had someone said, 'This ring of mirrors thing – we can't do it very well,' I could have written something else; but by the time I saw that they were struggling, I mean, it was too late. Those mirrors were clearly sheets of melonex! When I watched *Kinda*, I was pretty disappointed, to be honest. Paradise was a garden centre. You could see the plant pots!"

C'mon, Christopher – *Kinda* wasn't all that bad, was it? "Hmm, well, Simon Rouse [Hindle] was fantastic. As written, he was quite a cartoony character, but Simon did a proper acting job on it." His eyes narrow. "So, imagine my horror to see this cardboard cornflake box construction ..." He is referring to the

model city that mad-as-a-hatter Hindle and spaced-out Sanders build in the control room of the survey dome. "That city should have been a very serious enterprise, but it was made out of toilet rolls! If the dome had been full of this marvellous model city and outside was Eden – I mean, that's a fantastic image! One guy is mad and the other's tripped out, but they've got it all sorted: they're going to blow themselves up if anything happens! If I'd known [that it wasn't achievable], I'd have had a different idea."

Christopher re-watched *Kinda* in preparation for our interview (he doesn't have *Snakedance* in his video collection, apparently) and was wincing throughout. "The production values weren't just slightly below par," he insists, "they were laughable! Those cardboard figures should have been made with enormous care, so that when he pulls the head off one and Simon says so brilliantly, 'You can't mend people!' ... I mean, casual viewers would take one look at that and ..." He shrugs, hopelessly. "And the snake tattoo – that should have been a scar. And when people were taken over, why did they have red on their teeth?

"And the most wincey bit? The inhabitants of that planet were completely inadequately realised. They'd all just had a bath! They were shampoo advert hippies. In my head, they'd been quite dirty. I hadn't specified a race, but when I saw them all scrubbed up ... I mean, it seemed odd that they were all white ..." He pauses. "What I mustn't come across as – and don't feel like – is a whinger who had his story cocked up. The point I'm trying to get across is that it was my inexperience. If you can understand anything of the story past that ..."

Okay, then – what is *Kinda* about? What does it mean? "Some of the ideas in there are quite interesting," muses the writer, "and they're not all original." Shall we start with the obvious one – Buddhism? At the time, Christopher was a practising Buddhist, right? "Mmm – studying Buddhism. I was doing this really intense, intellectually-stretching study of Buddhist philosophy. I realised that I'd sort of checked and tested my understanding of that in *Kinda*."

"WHAT I WOULDN'T DO NOW – AND WAS WRONG TO DO THEN – WAS NAME CHARACTERS IN A CHEAP BRITISH TV PROGRAMME AFTER CONCEPTS THAT ARE IMPORTANT TO BUDDHISM. IT WAS IMPERTINENT OF ME ..."

Kinda: Simon Rouse (Hindle) doing a "proper acting job" while *Matthew Waterhouse* (Adric) looks on, aww.

From where did his fascination with Buddhism stem? "I'm squarely a child of the Sixties. I was in the midst of it – not swinging London, but the wild and more underground end. People were flitting from thing to thing ... You'd put on a costume and call yourself a Taoist! Or believe in crystals – sort of! The main impulse was iconoclastic. No bullshit. I developed a quite formidable apparatus for seeing what was wrong with this authority or that authority. And I'm quite comfortable with philosophical concepts. I wondered what would happen if I made the assumption that there was something to this [Buddhist] teaching – not something that we understand, but something that we need to reach for."

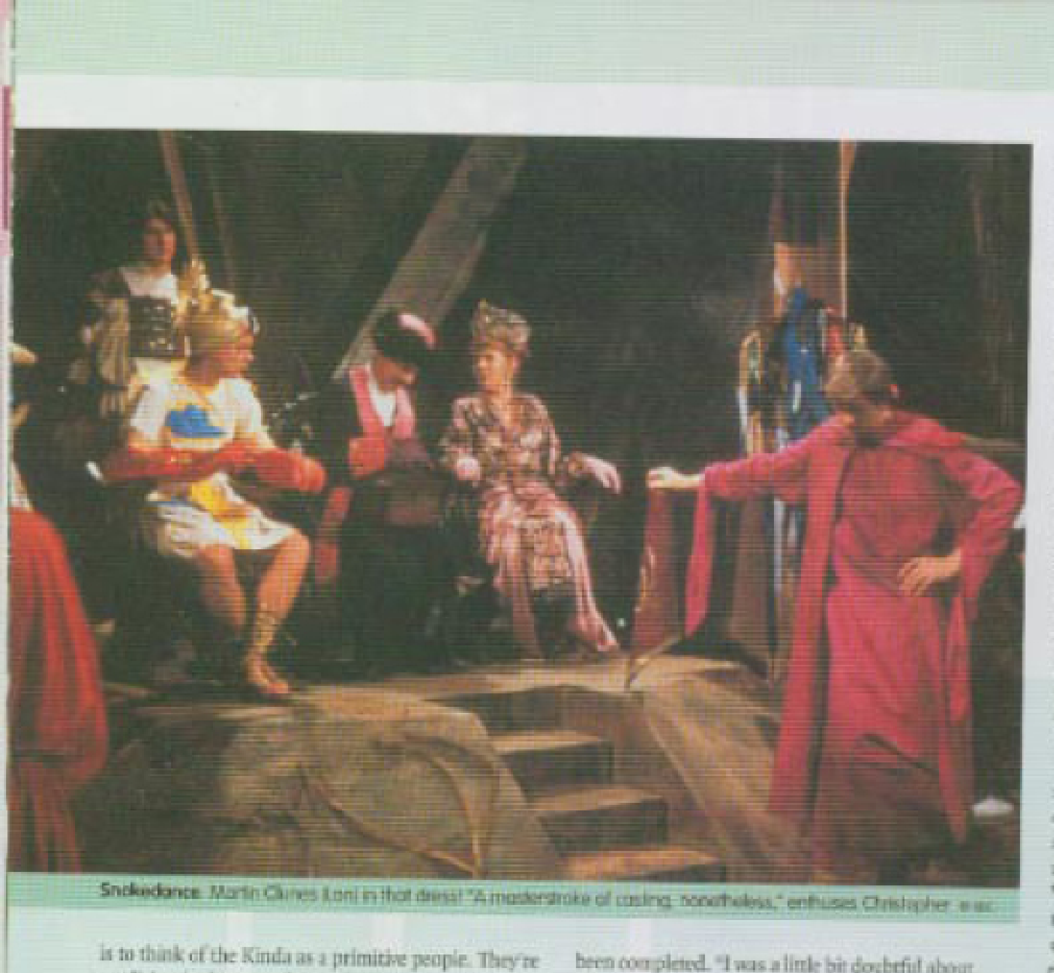
Christopher was still digesting the teaching when he came to write *Kinda*. "If you're a writer, you write about what you're thinking about," he states. "What I wouldn't do now – and was wrong to do then – was take concepts, such as the cycle of life ... The teaching is that this world – the world that we're in – is a wheel of suffering, which will continue to turn. Sometimes we think we turn it, which is an illusion; sometimes it's turned to our disadvantage, which we complain about; and sometimes it's turned to our advantage, which we think is because of our own merit, but what actually happens is that the wheel just turns and turns ...

"Oh dear! And all those names!" Many names in *Kinda* are taken from Pali – an ancient Indo-European language derived from Sanskrit, which survives in the language of Hinayana Buddhist scriptures. "Panna means wisdom, for instance, and Karuna means compassion. And the name of the Kinda planet, Deva Loka, means Heaven – that is, in the original language of Theravada Buddhism. Not that anybody gets it ... I wouldn't now name characters in a – forgive me – cheap British TV programme after concepts that are important to Buddhism, because it's impertinent. That isn't my culture. I mean, if you were making a programme in Japan or Sri Lanka, you'd think twice about calling a character 'Jesus Christ!'" Mind you, *Kinda* is hardly devoid of Christian mythology either, what with snakes and apples and an Edenic planet ... "That wasn't so explicit," argues Christopher.

So how about *Kinda* as a satire of the British Empire's colonisation practices, then? The producer's idea, it turns out: "That was a John Nathan-Turner bit of 'campery'! The pith helmets and Richard Todd [Sanders] were just part of the panto. I was writing about colonisation, but only in as far as ..." He stops. "I mean, John was evolving this idea of panto – slightly camp, with knowing little winks. 'We haven't actually put much care into this, but the audience will see the pith helmets and recognise Richard Todd ...' Those were lazy ways to convey a theme. I mean, it didn't need to be like that.

"At that point, the programme didn't really know what it wanted to be," he opines. "Chris Bidmead's take on that, which I was sympathetic with, was that as long as you obey the dynamics of popular children's television, you can actually start to deal with some quite interesting ideas about other societies and so on. I very much picked up on that. I've taken it through into work that I've done subsequently. The task you set yourself is to write something that works on more than one level, which is actually quite a hard thing to do. The cheap, fast-food version of that is pantomime."

Machines trundling through an idyllic garden – more crude symbolism? Nature good, technology bad? "Oh no – the Kinda have found a balance." And the exploration staff haven't? "Well, no. The mistake



Snakedance: Martin Clunes (Lon) in that dress! "A masterstroke of casting, nonetheless," enthuses Christopher. © BBC

is to think of the Kinda as a primitive people. They're not living in the sort of place that we ascribe to people who live in huts in Africa or whatever ... They've been through all of that – I mean, that's the point of the double helix [neckwear]. It's almost like they're in the future, not in the past."

And the Box of Jhana – is that the product of an advanced civilisation? Tempting characters out of their minds with the apparitions and the bright light and the screaming and the shouting and the questioning their own existence ... Is ignorance bliss? "No, no! Knowledge is bliss. Cultural and social balance is bliss. And yeah, that comes from questioning your own existence. The Kinda know this stuff, so they've organised their society in a particular way." Why does that pesky Box send men round the twist when it doesn't affect women at all? "Political correctness before its time!" Or a touch of feminism? "I can see why it could be considered that – but no, it's just the way it panned out. I was making a point about men in relation to women. I had no ideological intentions.

"The most interesting thing about *Kinda* is not what happens, but the interweaving themes and psychology. A lot of my ideas – interesting or not – didn't follow the line of the narrative, however. It's like when you hear a piece of music – the important part is the melody. You may be doing fantastic things with the organ and the saxophones in the background, but if you haven't got a lead line ... I learnt that in time for *Snakedance* – expressing my ideas in scenes that advanced the story." Is *Snakedance* the superior serial, then? "A more competent serial. In one sense, *Snakedance* is less interesting – or less interesting for me, because I didn't have to struggle for it or have new ideas. And casting Martin Clunes as Lon was a masterstroke," he beams, "even though whenever he appears on *Parkinson* or whatever, they show a clip of him dressed in that bloody costume!"

Christopher started discussing the sequel with Saward shortly after recording of *Kinda* had been completed. "I was a little bit doubtful about doing a second one," he confesses, "but I also wanted to have another shot at it. In fact, the basic story is the same – I mean, the structure is the same. My brief was to write a sequel. And *Snakedance* was incredibly easy to write. I wrote the whole thing in less than two weeks! And there were hardly any script editor rewrites. In fact, I'm not sure I can think of one. I wasn't trying to push things that couldn't be achieved."

And did he resist using the odd Buddhist name this time around? "Erm – no." The planet Manussa is named after the Pali term for the human realm, for example, while Dugdale's name is derived from duggati, meaning unhappy destinations or existences. "And Dojjen is a distortion of Dogen, who was a thirteenth-century Zen Master," he reveals, "the founder of the Soto Zen school of Buddhism in Japan." In Buddhist philosophy, in fact, the *mara* is the personification of evil and temptation. What exactly is it in *Doctor Who* terms?

Christopher replies with just a hint of contempt: "A powerful ball of malevolence!" Is the Mara an evil that must be banished or an integral part of human nature? "*Kinda* and *Snakedance* both feature successful societies that have found ways to order their lives," he explains, "so that the Mara is never realised. I looked at shared dreaming, for example ... That society had organised a way to access those 'dark places', but it's not an individual access, because that's very dangerous. I mean, that's not a particularly original idea, but it's more interesting than a giant slug chasing the Doctor down a corridor!

"My stories revolve around the notion of the monster – of the baddie, you know? In panto, we don't enquire into the nature of evil. And we don't learn anything from that. The question you want to ask most *Doctor Who* villains is 'what is your problem? Why do you want to exterminate me?' I couldn't bring myself to invent giant slugs or whatever ... I mean, I ended up with that, but only because of special effects." Why does the Mara in *Doctor Who* manifest itself as a snake? "Hmm. These are hard questions! The Mara was supposed to be unsettling – it should have only been almost there ..."

A snake is also quite a phallic symbol, isn't it? Or am I reading too much into this? "That fits the picture. I've never thought of it like that, actually, but I'll go for the analogy." Allegedly, some of *Kinda*'s more adult concepts had to be toned down for a family audience. I pinpoint the erotically-charged scene in which Tegan uses her unleashed sexuality against Aris – sitting in a tree and dropping apples on his head ... "That was playing with the Garden of Eden idea," Christopher concedes. "There are sexual elements to it, certainly. And Janet – she's sexy, and it may be that I took that when I was thinking about what I was going to do, because I had to deal with three assistants, plus the Doctor ..."

"THE BRITISH EMPIRE STUFF WAS A JOHN NATHAN-TURNER BIT OF 'CAMPERY' – A LAZY WAY TO CONVEY A THEME. IT DIDN'T NEED TO BE LIKE THAT."

Kinda was originally written for just two companions. When Adric and Tegan were joined by Nyssa, Christopher chose to omit her almost entirely from the plot. "I couldn't face carrying forward four regular characters," he admits. "I thought Tegan made a better lead." One of the most highly regarded sequences in *Kinda* is the ooky kooky dream in which Tegan realises the nature of her subconscious in the 'dark places' of her mind.

"How do you present evil in a perfect, balanced world?" poses Christopher. "The way it comes into that world is through uncertainty about self – a lack of confidence. 'Am I really here? Am I a figment of my imagination?' Tegan has those sorts of doubts – we all do at times – and that is how evil leaks into the Kinda world."

Tegan encounters three forms of the Mara in her murky little mind: the sinister figures of Anicca, Anatta and Dukkha. Are they representations of Adric, Nyssa and the Doctor? "I'd never

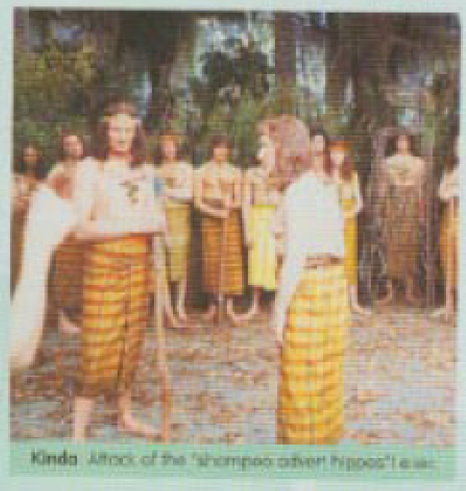
Snakedance: Chela (Jonathon Morris) and Nyssa (Sarah Sutton). Yeah, they're not mentioned, but we like the pic [illegible]

thought of that!" he chuckles. "I mean, I can see it now. Very clever!" Can we read too much into *Kinda* or *Snakedance*? Christopher thinks so. "People tend to project an all-knowingness onto writers. I once received a very long, tightly-argued letter pointing out references to T S Eliot poems in *Snakedance*. The letter implied that I'd sent out a secret message and that the letter-writer had been clever enough to pass the test! Erm – what?! In fact, there are a couple of direct rip-offs of T S Eliot in *Snakedance*," he laughs, "but they're entirely coincidental. No secret codes.

"The ideas that I was trying to deal with in *Doctor Who* were quite complicated. In retrospect, I think they were too complicated." Could they work on children's television nowadays? "I'm sure they could. I've just finished reading *His Dark Materials* – the Philip Pullman trilogy, you know? Lots of kids' books are like that, actually – not intellectual as such, but stretching and interesting. That is how to deal with complicated ideas."

Christopher believes that "there was a failure of creative imagination at the heart of the project around the time that I joined – a settling for that sort of panto. All the science was gobbledegook. I'm it was gobbledegook when Douglas Adams was there, but it was intelligent and interesting gobbledegook. I mean, I remember cutting stuff that Eric wrote [into *Kinda*] – not just because it was gobbledegook, but because it was lame, laboured, fill-time gobbledegook. In some ways, people who watch and enjoy *Doctor Who* manage to decode it. They're able to get things out of it by ignoring – or screening out – the surface unconvincingness, which isn't actually that different to what we do when reading a sixteenth-century poem. The ability to decode it and turn it into something is ..." Part of the fun? "Yeah – something like that.

"The show was cancelled, wasn't it? Part of me thought, 'Actually, John, the chicken's come home to roost. You haven't found a way of reinventing – or re-imagining – the show!' This makes it sound as if I'm blaming John Nathan-Turner, but I just didn't like that 'it'll do' attitude – if coming towards the end of an episode, manufacture some crisis and scream as though your audience are complete idiots. 'Unless you leave them on a totally false cliffhanger, they won't tune in next week.' I mean, if that's true, the programme is no good anyway."



Kinda: Attack of the 'shampoo advert hippos'! [illegible]

Almost four months before *Snakedance* was transmitted, however, Christopher was commissioned to write a third serial – provisionally called *May Time*, later re-titled *Man Watch*. "Although I'd done a good job, like any writer would, dealing with the things that were in my head at the time, I wasn't quite happy with *Snakedance*. And I'd proved myself to be no trouble, so John asked me to write another one." Although *Man Watch* was ultimately abandoned, Christopher was commissioned in July 1983 to write *The Children of Seth* for the newly-cast Sixth Doctor. This serial was also abandoned, although Christopher only remembers "working on one abandoned story. I think *Man Watch* and *The Children of Seth* were the same script. I remember working on it every day for about four months ..."

Whatever its name, what was the story about? "The Byzantine court!" He leans forward, full of enthusiasm. "You'd have loved it! At the time, I was reading a book on the history of Byzantium – with concubines, eunuchs, assassinations, palace intrigue ... And that was the idea as far as it was. I could find the characters, the incidents and the imagery ... I just couldn't find the storyline. I couldn't get the monster. The exact opposite of *Snakedance*. And in all that time, nobody from the [*Doctor Who*] office contacted me.

"I realise, looking back, that I'd lost confidence in the process. I went into one, really. I had a sort of professional nervous breakdown. I felt incredibly alone. I didn't even tell my agent that I was struggling – until the deadline day, when I had to. I just hadn't got the story. And Eric Saward said, 'Oh that's all right. We've got a week. We can cobble something together!'" He shakes his head in disbelief.

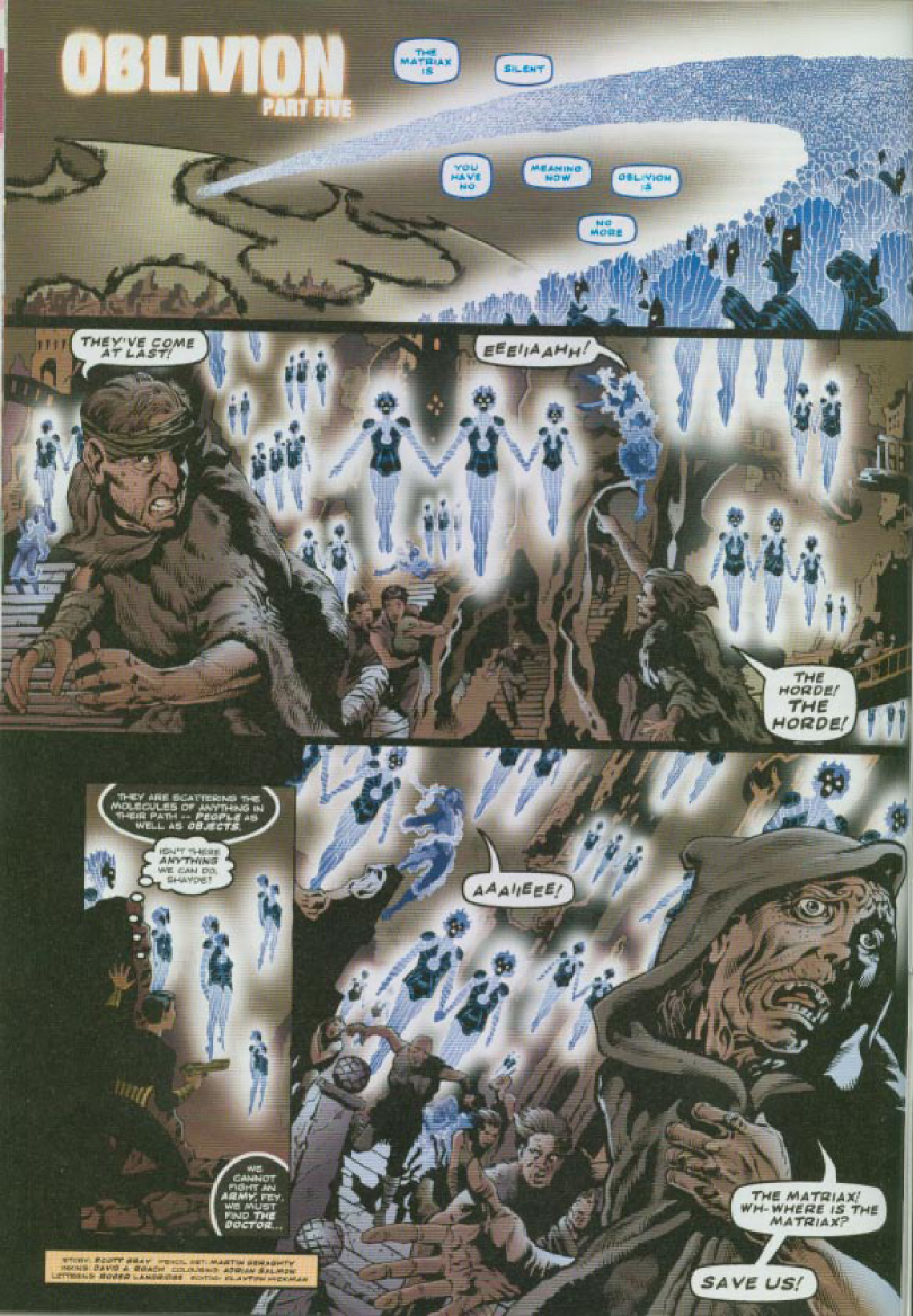
Christopher feels that this "particularly bruising" experience triggered the change of direction in his career. "In a supportive, genuinely collaborative atmosphere, it'd have been fine, but I sort of lost interest in writing for television. I've done quite a lot of writing subsequently, but on a much smaller scale, working as part of a team – in theatre, for example. And *Doctor Who* itself didn't really lead to anything. I mean, it didn't go anywhere. This interview is the most interesting thing that has happened around *Doctor Who* since I watched my episodes from behind the sofa!" That's a first – the *writer* hiding behind the sofa. "Yeah, but I was wincing! I should have known – or someone should have told me – how to make my scripts better." Perfectionist.

Would Christopher consider writing for *Doctor Who* again? "It's not going to happen," he reasons. "I wouldn't be asked. I am thinking of finding a way back into writing, but maybe novels, where the writer is in control. I mean, there's always talk about *Doctor Who* being revived." And could it be? "Maybe. I mean, I watched *Kinda* with one of my sons and, gratifyingly, he picked out Simon and said how Simon held the thing together ... Then again, I don't know whether you would see past the cardboard scenery and the garden centre plants! Maybe you could do it as video art – really experimental, you know? Or maybe not!"

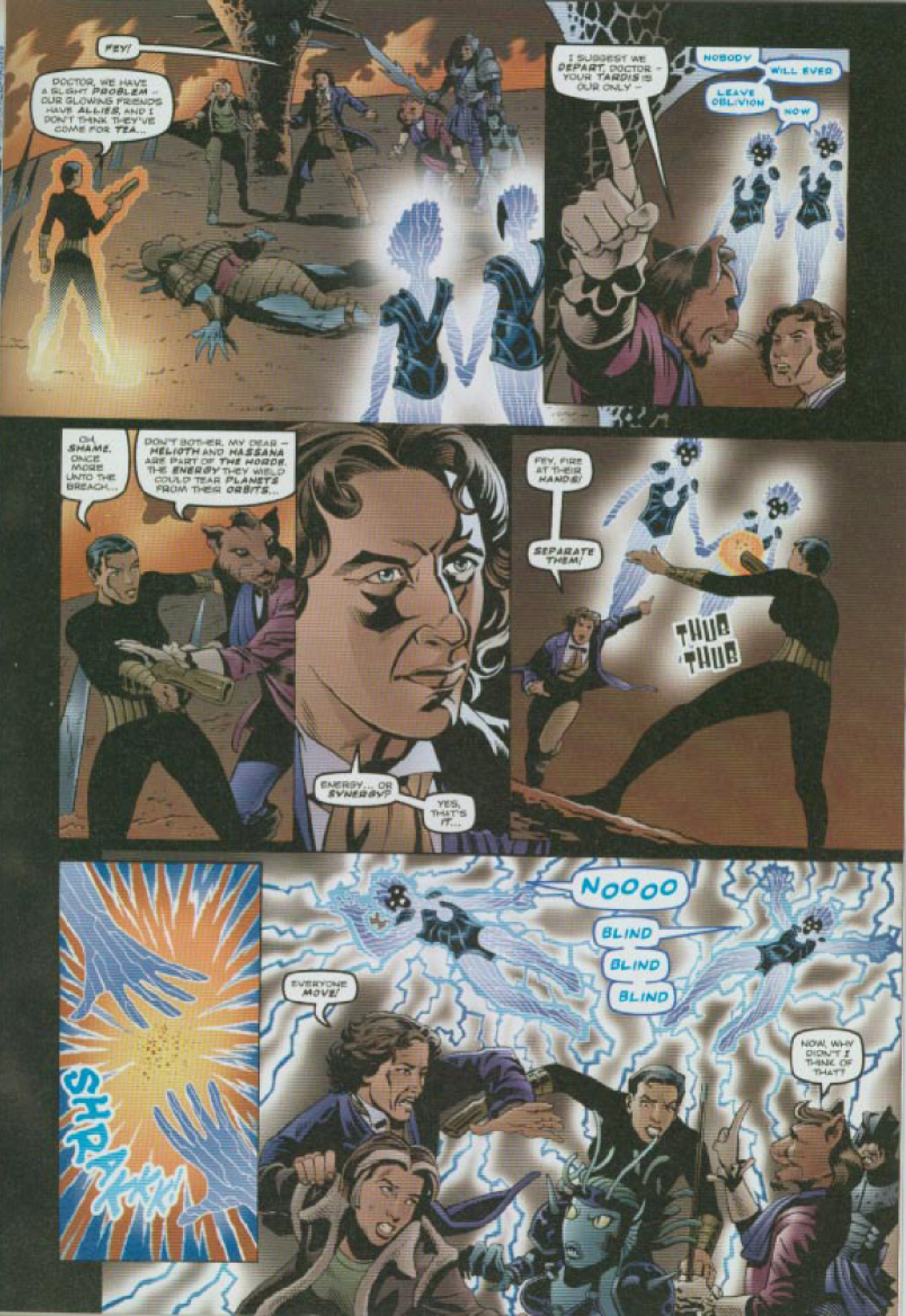
As we near the end of our interview, Christopher remembers one other interesting *Who*-related 'thing' that has happened to him over the last couple of decades: "The kids had been into town," he grins, "and they came back saying, 'Hey – your video is top of the Virgin Megastore charts!' I thought it was a windup. The next day, I went down to check it out – quietly, without telling them. And sure enough, *Kinda* was the best-selling video of the week! I was top of the pops!" He laughs at the memory. "What I hadn't realised was that it was only for one week. Everyone who wants to buy it does so as soon as it's released. *Doctor Who* fans want it for their collections. Hah-hah! An enclave of addicts who remain true to the faith ..."

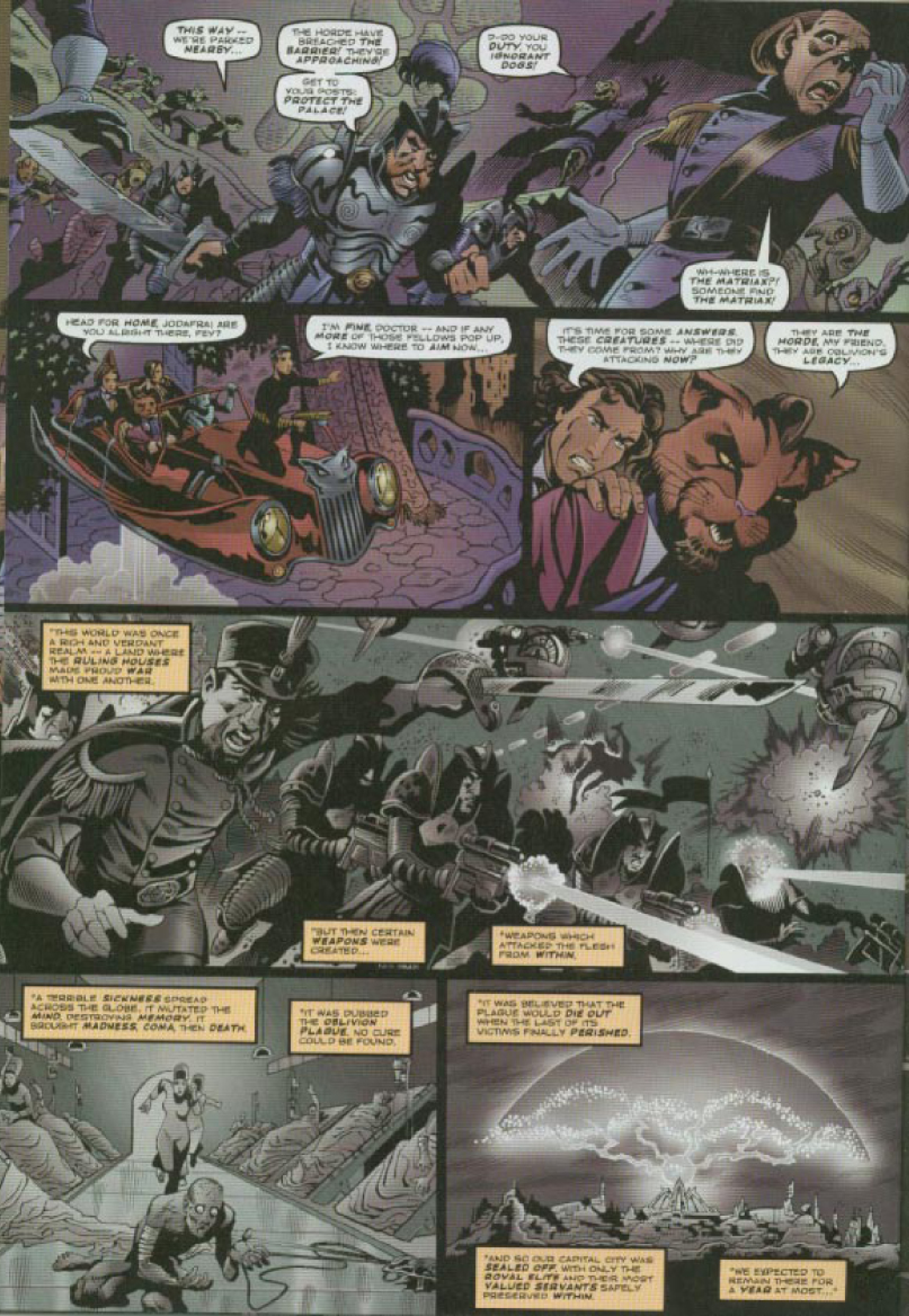
Welcome to *Doctor Who* fandom, Christopher. You may never leave ...

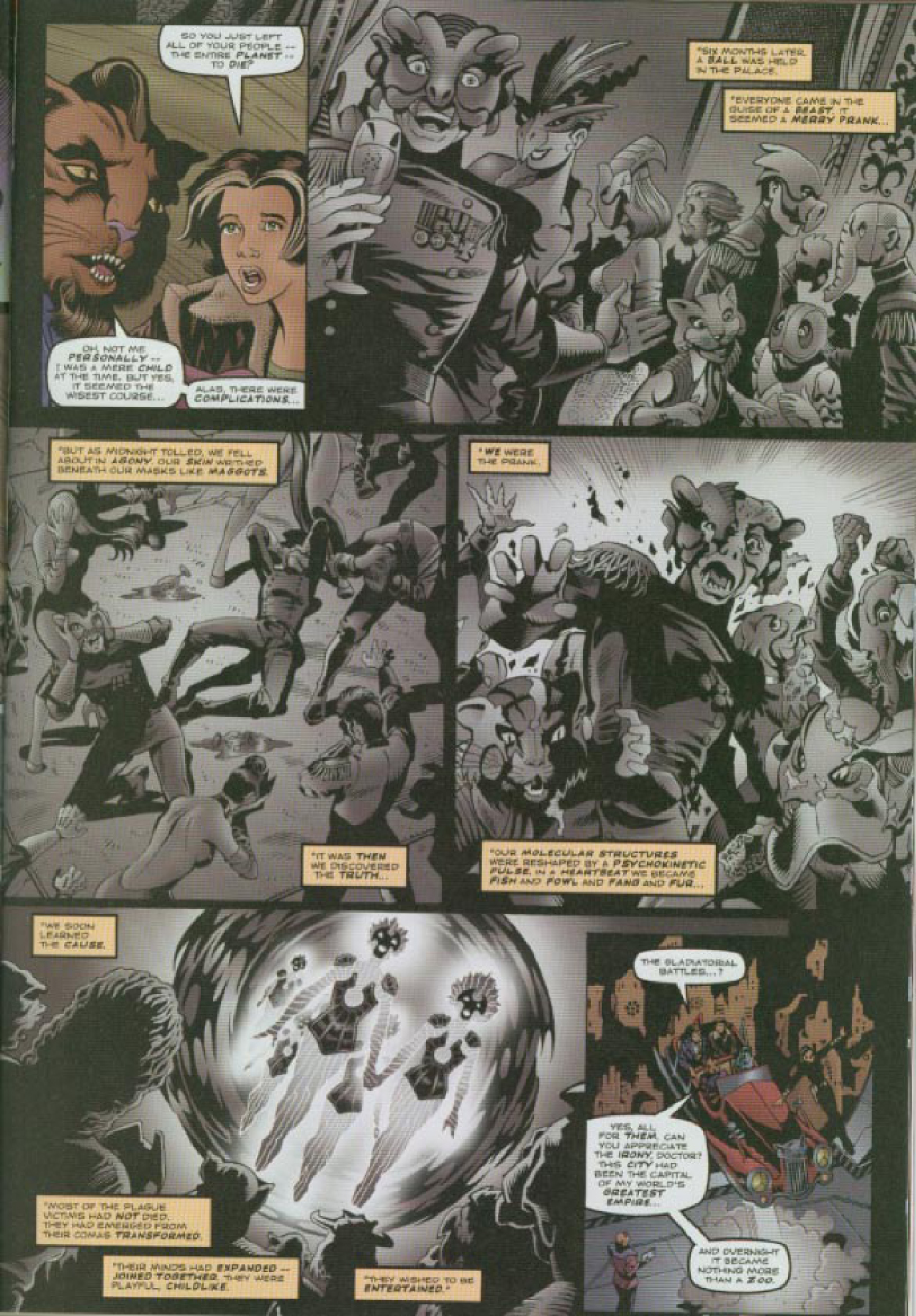
OBLIVION
PART FIVE

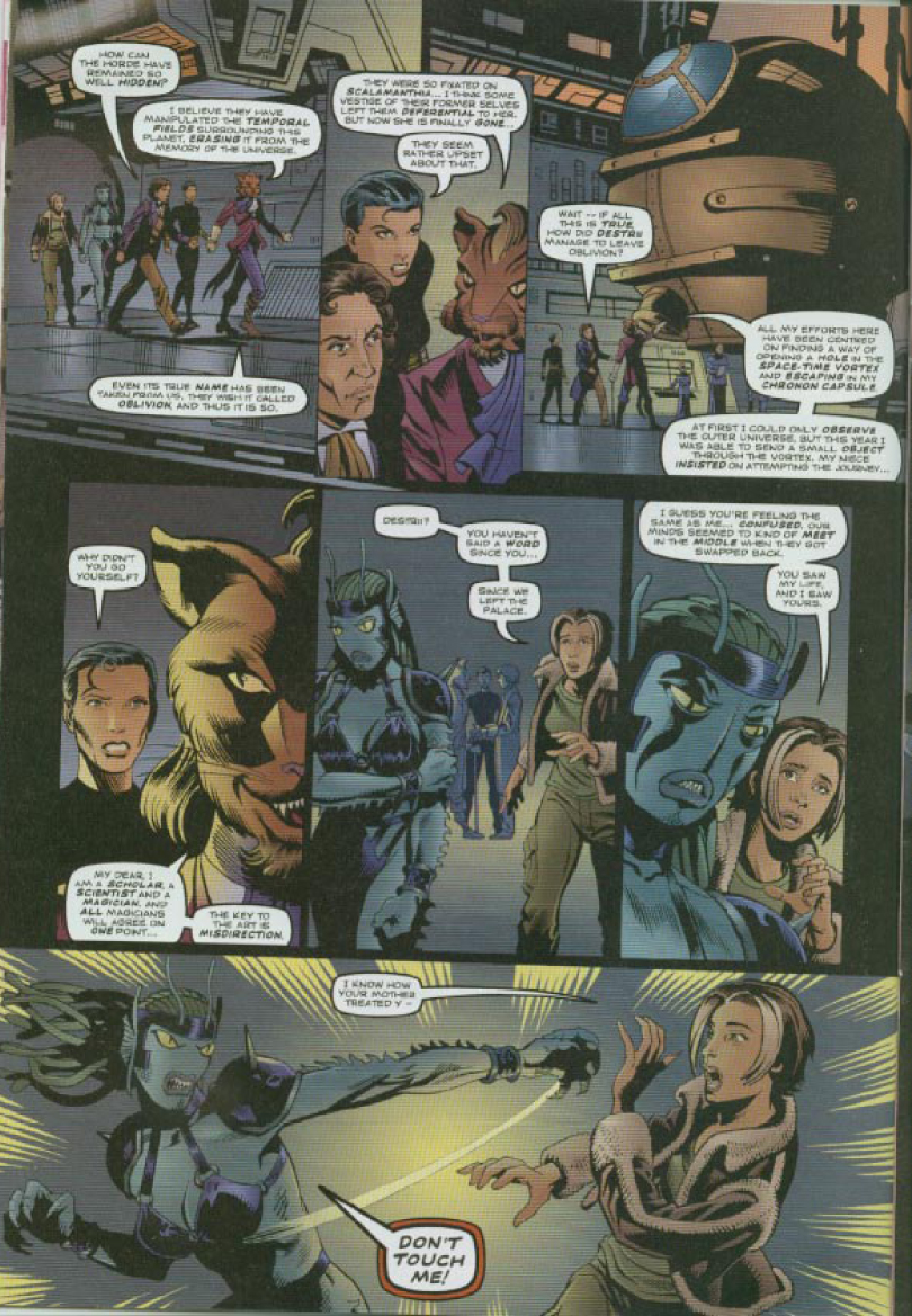

THE MATRIAX IS
SILENT
YOU HAVE NO
MEANING NOW
OBLIVION IS
NO MORE
THEY'VE COME AT LAST!
EEEIIAAHH!
THE HORDE! THE HORDE!
THEY ARE SCATTERING THE MOLECULES OF ANYTHING IN THEIR PATH -- PEOPLE AS WELL AS OBJECTS.
ISN'T THERE ANYTHING WE CAN DO, SHAYDE?
AAAIIEEE!
WE CANNOT FIGHT AN ARMY, FEY. WE MUST FIND THE DOCTOR...
THE MATRIAX! WH-WHERE IS THE MATRIAX?
SAVE US!

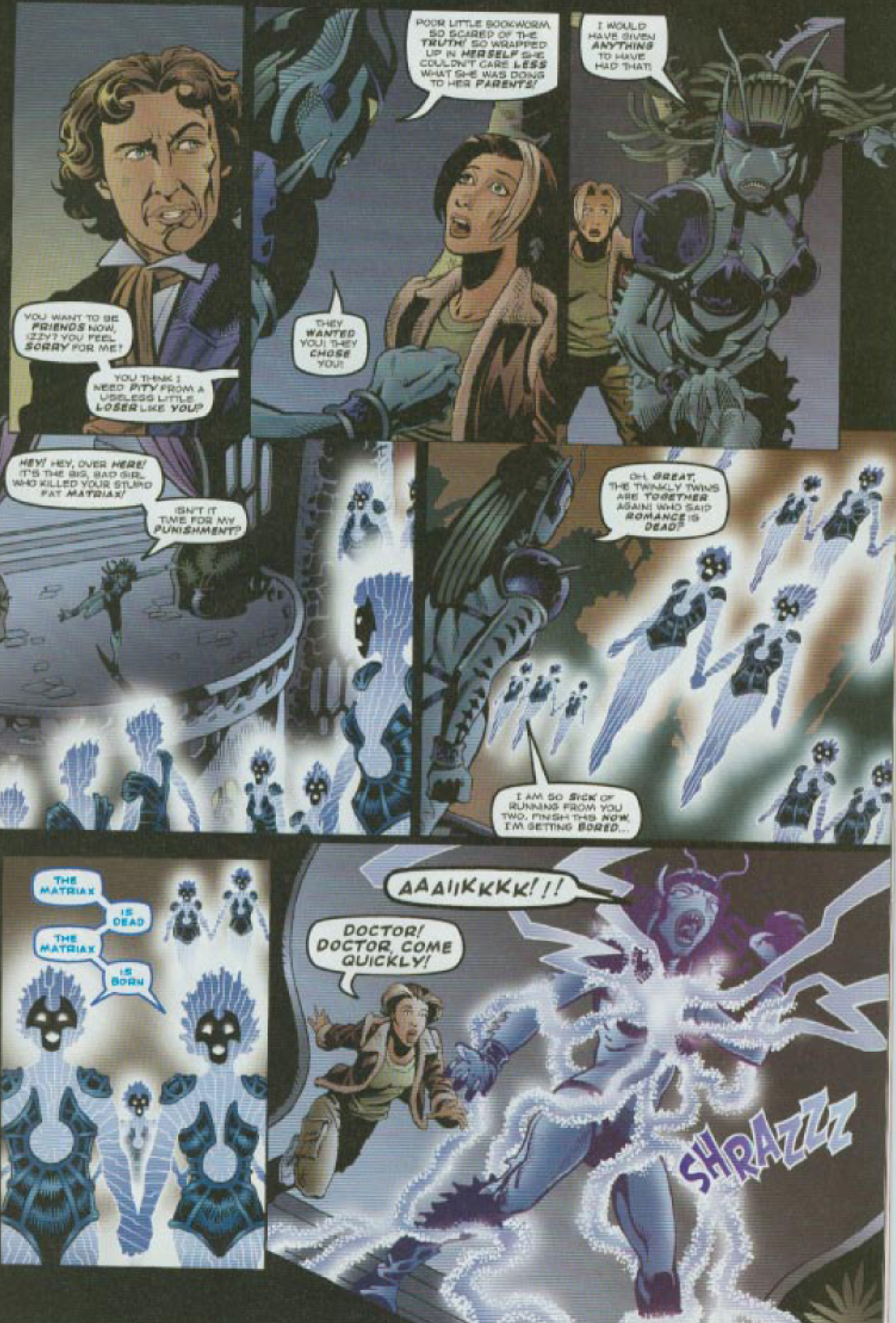
STORY: SCOTT GRAY PENCIL ART: MARTIN GERAGHTY
INKS: DAVID A. ROACH COLOURS: ADRIAN SALMON
LETTERS: ROGER LANGRIDGE EDITOR: CLAYTON HICKMAN

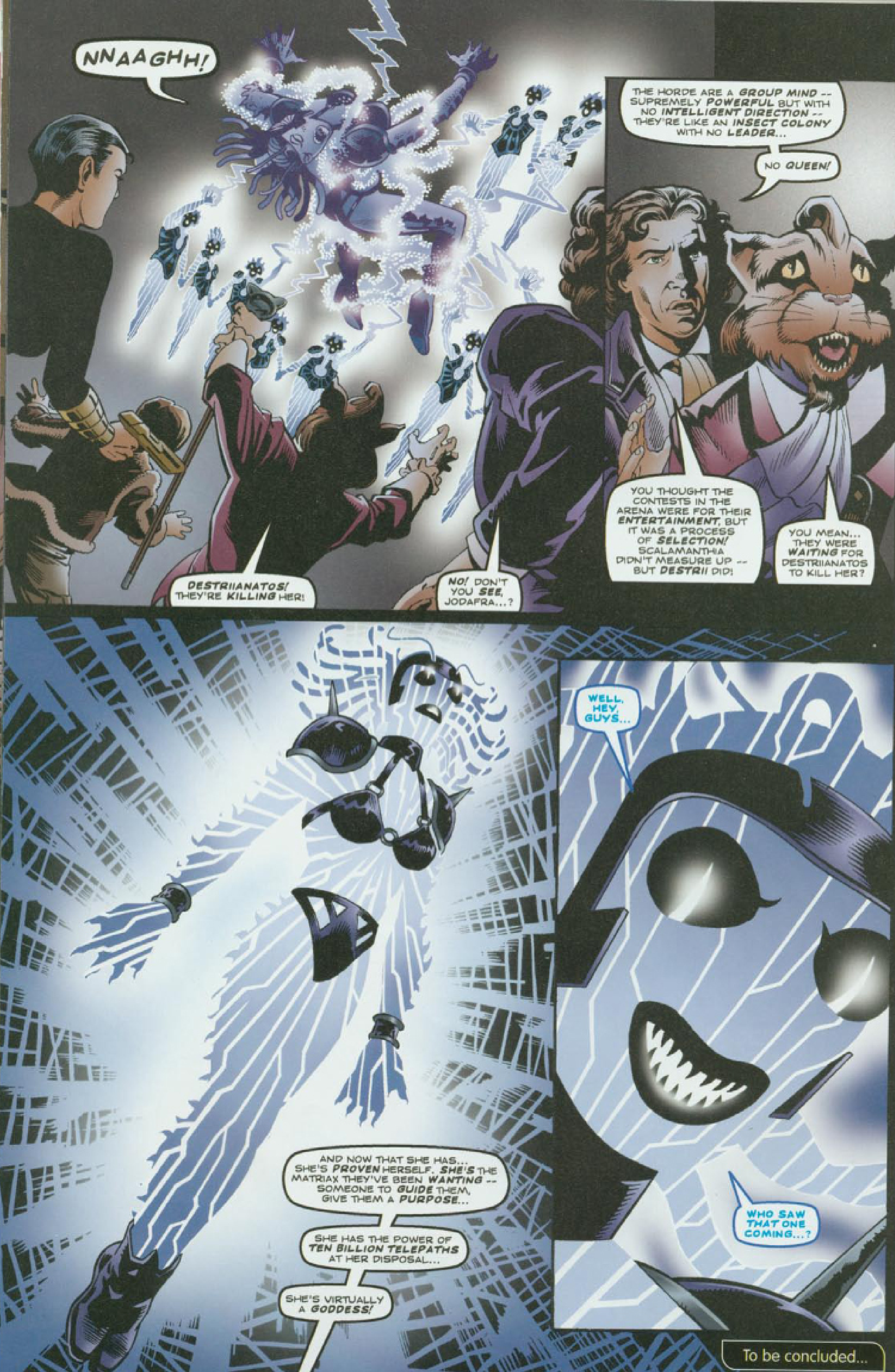

FEY!
DOCTOR, WE HAVE A SLIGHT PROBLEM – OUR GLOWING FRIENDS HAVE ALLIES, AND I DON'T THINK THEY'VE COME FOR TEA...
I SUGGEST WE DEPART, DOCTOR – YOUR TARDIS IS OUR ONLY –
NOBODY
WILL EVER
LEAVE OBLIVION
NOW
OH SHAME. ONCE MORE UNTO THE BREACH...
DON'T BOTHER, MY DEAR – HELIOTH AND HASSANA ARE PART OF THE HORDE. THE ENERGY THEY WIELD COULD TEAR PLANETS FROM THEIR ORBITS...
ENERGY... OR SYNERGY?
YES, THAT'S IT...
FEY, FIRE AT THEIR HANDS!
SEPARATE THEM!
THUB THUB
SHPAKKK!
NOOOO
BLIND
BLIND
BLIND
EVERYONE MOVE!
NOW, WHY DIDN'T I THINK OF THAT?


THIS WAY -- WE'RE PARKED NEARBY...
THE HORDE HAVE BREACHED THE BARRIER! THEY'RE APPROACHING!
GET TO YOUR POSTS: PROTECT THE PALACE!
D-DO YOUR DUTY, YOU IGNORANT DOGS!
WH-WHERE IS THE MATRIAX?! SOMEONE FIND THE MATRIAX!
HEAD FOR HOME, JODAFRA! ARE YOU ALRIGHT THERE, FEY?
I'M FINE, DOCTOR -- AND IF ANY MORE OF THOSE FELLOWS POP UP, I KNOW WHERE TO AIM NOW...
IT'S TIME FOR SOME ANSWERS. THESE CREATURES -- WHERE DID THEY COME FROM? WHY ARE THEY ATTACKING NOW?
THEY ARE THE HORDE, MY FRIEND. THEY ARE OBLIVION'S LEGACY...
"THIS WORLD WAS ONCE A RICH AND VERDANT REALM -- A LAND WHERE THE RULING HOUSES MADE PROUD WAR WITH ONE ANOTHER.
"BUT THEN CERTAIN WEAPONS WERE CREATED...
"WEAPONS WHICH ATTACKED THE FLESH FROM WITHIN.
"A TERRIBLE SICKNESS SPREAD ACROSS THE GLOBE. IT MUTATED THE MIND, DESTROYING MEMORY. IT BROUGHT MADNESS, COMA, THEN DEATH.
"IT WAS DUBBED THE OBLIVION PLAGUE. NO CURE COULD BE FOUND.
"IT WAS BELIEVED THAT THE PLAGUE WOULD DIE OUT WHEN THE LAST OF ITS VICTIMS FINALLY PERISHED.
"AND SO OUR CAPITAL CITY WAS SEALED OFF, WITH ONLY THE ROYAL ELITE AND THEIR MOST VALUED SERVANTS SAFELY PRESERVED WITHIN.
"WE EXPECTED TO REMAIN THERE FOR A YEAR AT MOST..."


SO YOU JUST LEFT ALL OF YOUR PEOPLE -- THE ENTIRE *PLANET* -- TO *DIE*?
OH, NOT ME *PERSONALLY* -- I WAS A MERE *CHILD* AT THE TIME. BUT YES, IT SEEMED THE WISEST COURSE...
ALAS, THERE WERE *COMPLICATIONS*...
"SIX MONTHS LATER A *BALL* WAS HELD IN THE PALACE.
"EVERYONE CAME IN THE GUISE OF A *BEAST*. IT SEEMED A *MERRY PRANK*...
"BUT AS MIDNIGHT TOLLED, WE FELL ABOUT IN *AGONY*. OUR *SKIN* WRITHED BENEATH OUR MASKS LIKE *MAGGOTS*.
"IT WAS *THEN* WE DISCOVERED THE *TRUTH*...
"*WE* WERE THE PRANK.
"OUR *MOLECULAR STRUCTURES* WERE RESHAPED BY A *PSYCHOKINETIC PULSE*. IN A *HEARTBEAT* WE BECAME *FISH* AND *FOWL* AND *FANG* AND *FUR*...
"WE SOON LEARNED THE *CAUSE*.
"MOST OF THE PLAGUE VICTIMS HAD *NOT* DIED. THEY HAD EMERGED FROM THEIR COMAS *TRANSFORMED*.
"THEIR MINDS HAD *EXPANDED* -- *JOINED TOGETHER*. THEY WERE PLAYFUL, *CHILDLIKE*.
"THEY WISHED TO BE *ENTERTAINED*."
THE GLADIATORIAL BATTLES...?
YES, ALL FOR *THEM*. CAN YOU APPRECIATE THE *IRONY*, DOCTOR? THIS *CITY* HAD BEEN THE CAPITAL OF MY WORLD'S *GREATEST EMPIRE*...
AND OVERNIGHT IT BECAME NOTHING MORE THAN A *ZOO*.


HOW CAN THE HORDE HAVE REMAINED SO WELL HIDDEN?
I BELIEVE THEY HAVE MANIPULATED THE TEMPORAL FIELDS SURROUNDING THIS PLANET, ERASING IT FROM THE MEMORY OF THE UNIVERSE.
EVEN ITS TRUE NAME HAS BEEN TAKEN FROM US. THEY WISH IT CALLED OBLIVION, AND THUS IT IS SO.
THEY WERE SO FIXATED ON SCALAMANTHIA... I THINK SOME VESTIGE OF THEIR FORMER SELVES LEFT THEM DEFERENTIAL TO HER. BUT NOW SHE IS FINALLY GONE...
THEY SEEM RATHER UPSET ABOUT THAT.
WAIT -- IF ALL THIS IS TRUE, HOW DID DESTRII MANAGE TO LEAVE OBLIVION?
ALL MY EFFORTS HERE HAVE BEEN CENTRED ON FINDING A WAY OF OPENING A HOLE IN THE SPACE-TIME VORTEX AND ESCAPING IN MY CHRONON CAPSULE.
AT FIRST I COULD ONLY OBSERVE THE OUTER UNIVERSE, BUT THIS YEAR I WAS ABLE TO SEND A SMALL OBJECT THROUGH THE VORTEX. MY NIECE INSISTED ON ATTEMPTING THE JOURNEY...
WHY DIDN'T YOU GO YOURSELF?
MY DEAR, I AM A SCHOLAR, A SCIENTIST AND A MAGICIAN, AND ALL MAGICIANS WILL AGREE ON ONE POINT...
THE KEY TO THE ART IS MISDIRECTION.
DESTRII?
YOU HAVEN'T SAID A WORD SINCE YOU...
SINCE WE LEFT THE PALACE.
I GUESS YOU'RE FEELING THE SAME AS ME... CONFUSED. OUR MINDS SEEMED TO KIND OF MEET IN THE MIDDLE WHEN THEY GOT SWAPPED BACK.
YOU SAW MY LIFE, AND I SAW YOURS.
I KNOW HOW YOUR MOTHERS TREATED Y --
DON'T TOUCH ME!


YOU WANT TO BE FRIENDS NOW, IZZY? YOU FEEL SORRY FOR ME?
YOU THINK I NEED PITY FROM A USELESS LITTLE LOSER LIKE YOU?
POOR LITTLE BOOKWORM, SO SCARED OF THE TRUTH! SO WRAPPED UP IN HERSELF SHE COULDN'T CARE LESS WHAT SHE WAS DOING TO HER PARENTS!
THEY WANTED YOU! THEY CHOSE YOU!
I WOULD HAVE GIVEN ANYTHING TO HAVE HAD THAT!
HEY! HEY, OVER HERE! IT'S THE BIG, BAD GIRL WHO KILLED YOUR STUPID FAT MATRIAX!
ISN'T IT TIME FOR MY PUNISHMENT?
OH, GREAT, THE TWINKLY TWINS ARE TOGETHER AGAIN! WHO SAID ROMANCE IS DEAD?
I AM SO SICK OF RUNNING FROM YOU TWO. FINISH THIS NOW, I'M GETTING BORED...
THE MATRIAX
IS DEAD
THE MATRIAX
IS BORN
AAAIIKKKK! ! !
DOCTOR! DOCTOR, COME QUICKLY!
SHRAZZZ


NNAAGHH!
THE HORDE ARE A GROUP MIND -- SUPREMELY POWERFUL BUT WITH NO INTELLIGENT DIRECTION -- THEY'RE LIKE AN INSECT COLONY WITH NO LEADER...
NO QUEEN!
DESTRIIANATOS! THEY'RE KILLING HER!
NO! DON'T YOU SEE, JODAFRA...?
YOU THOUGHT THE CONTESTS IN THE ARENA WERE FOR THEIR ENTERTAINMENT, BUT IT WAS A PROCESS OF SELECTION! SCALAMANTHIA DIDN'T MEASURE UP -- BUT DESTRII DID!
YOU MEAN... THEY WERE WAITING FOR DESTRIIANATOS TO KILL HER?
AND NOW THAT SHE HAS... SHE'S PROVEN HERSELF. SHE'S THE MATRIAX THEY'VE BEEN WANTING -- SOMEONE TO GUIDE THEM, GIVE THEM A PURPOSE...
SHE HAS THE POWER OF TEN BILLION TELEPATHS AT HER DISPOSAL...
SHE'S VIRTUALLY A GODDESS!
WELL, HEY, GUYS...
WHO SAW THAT ONE COMING...?

To be concluded...

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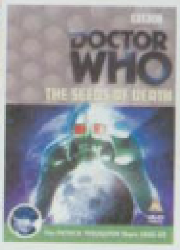

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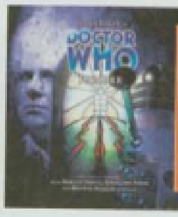

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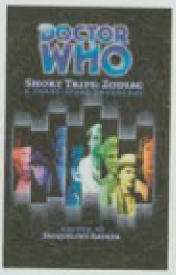

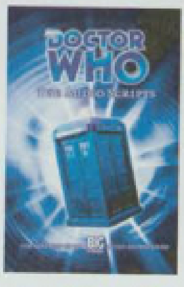

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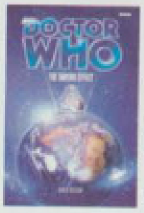

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THE MARY WHITEHOUSE EXPERIENCE

The National Viewers' and Listeners' Association – bunch of killjoys, right? Right? Well, not according to **Jonathan Morris**. Here, he takes a look back at **Doctor Who**'s run-ins with the 'moral majority' – and advises us to listen without prejudice to what they had to say ...

It's 16 March 1984, and a ten-year-old boy is having his arms pulled out. Two elder boys have knocked him onto his knees, grabbed him by the wrists and are now playing tug-of-war with him. He is begging them to stop. This is happening at Milverton Primary School, Somerset, the day after Episode Three of *The Caves Of Androzani* was broadcast. The boys are re-enacting *Doctor Who*.

Doctor Who has frequently been accused of having a malign influence on children, most famously by moral campaigner Mary Whitehouse during the 1970s. We're used to hearing the show's producers, directors and writers defending their work, rubbishing accusations that they were ever irresponsible and mocking the complaints made against them. As fans, we've always tended to side with them, and we rarely have any inclination to see the other side of the argument. But what if those complaints were, in fact, justified? What if this perception of *Doctor Who* as being excessively violent had a detrimental effect upon the series? And, if this was the case, who's to blame?

"Imitable violence is something to be avoided," says John Beyer, the Director of MediaWatch UK, the campaigning organisation formerly known as the National Viewers' and Listeners' Association. "It is demonstrating a technique of coercion. These are not the sort of ideas we should be instilling in our children. But obviously what this shows is that *Doctor Who* was never intended as a children's programme. It was always for adults."

It comes as something of a surprise to hear such an opinion expressed, as it's usually only *Doctor Who* devotees who are absolutely convinced that it's an adult programme. "*Doctor Who* was to grab the adults, so that they would stay with the BBC right through Saturday evening," explains John. "When you've only got two channels, and you've actually got to get up off your backside to change channels, TV was all about capturing an audience early in the evening. I think the children were just used as a means to get their parents to watch *The Generation Game* or whatever was on afterwards. So that explains why the producers thought that kind of violence was acceptable, because it was really targeted at an adult audience."

The point as to whether *Doctor Who* was intended to be viewed by children or not is an important one, particularly on those occasions where the programme did not satisfy the rules for children's programming. Certainly as far as kids were concerned, it was the grown-up's programme they were allowed to stay up and watch. *Doctor Who* had a reputation amongst kids as the Bad Boy of television. It was violent, it was scary, it was rock'n'roll. But, occasionally, the writers, directors and producers went too far, and the result was a programme unsuitable for a significant section of its audience. This was flagrantly irresponsible, and it was this irresponsibility that ultimately brought about the programme's downfall. Because, in the end, Bad Boy reputations catch up with you ...

Of course, as young fans we loved it when *Doctor Who* played bad. We adored being terrified, we relished gore and guts, and most of all we loved the heart-stopping cliffhangers. Cliffhangers that gripped you and left your stomach churning with excitement for a whole week. Cliffhangers that made you utterly desperate for the next instalment.

"The only thing that the National Viewers' and Listeners' Association ever criticised about *Doctor Who* were the endings," notes John. "The endings where the hero was in obvious danger, because for a child a week is a very long time, and for them to spend a whole week not knowing their hero is safe would cause them real psychological and emotional disturbance. That was Mary Whitehouse's principle objection to *Doctor Who*, that at the end of every episode the narrative closed off at a point before the audience knew the Doctor was safe. The stress and fear for many kids was very real."

This point was addressed in David Attenborough's 1972 booklet for BBC producers, *The Portrayal Of Violence In Television Programmes – A Note Of Guidance*. The booklet advises that 'Small children in particular work in much shorter dimensions of time than adults. Tomorrow is a long way off, next week an eternity away. In story-telling programmes, drama serials or feature films divided into several episodes, the dramatic effect of 'cliffhangers' ... should be treated with caution ... For young children even a week may be too long to wait for reassurance that the characters with whom they identify are safe.'

I can certainly remember experiencing this fear and anxiety. I'm sure I enjoyed it for what it was, and even if it caused the odd nightmare I don't think it caused any long-term psychological damage. Well, except that I became a *Doctor Who* fan, but whether or not that qualifies as long-term psychological damage is a question beyond the scope of this particular article.

I put it to John Beyer that some fans enjoyed being scared. "Well, maybe they liked the anxiety, but I think the guidelines should have been enforced, and the BBC should have made sure the programmes followed the guidelines. What we're talking about is the psychological harm that it may have on *some* children, given that the BBC marketed this show under the pretence that it was a children's programme. They should've done away with the pretence and had it on at eight or nine o'clock in the evening, giving a clear signal that it was not for children."

The classic example of *Doctor Who* 'going too far' is, of course, the cliffhanger to Part Three of *The Deadly Assassin*, where the Doctor's head is held underwater. Not only was it demonstrating a readily imitable technique of violence, in a realistic setting, but it quite explicitly breached the BBC's own guidelines by presenting a situation in which the hero is not merely imperilled but is shown to be unequivocally dead. It's a powerful moment, but watching it now one is uncomfortably aware of how it sits at odds with the spirit and context of the programme as a whole. Coming, as it does, at the end of an unduly violent episode which simultaneously predicts the development of virtual reality-based computer games and achieves the hotly-contested feat of being the most pointless 25 minutes in the programme's history (The Doctor looks for the Master in the Matrix. He isn't there.), the cliff-hanger is unusually visceral and prolonged. Today, you'd never get away with such a scene at the end of a children's programme broadcast at five minutes past six. The cliffhanger made a great impact upon many of its viewers, one of whom was an impressionable Michael Grade, who later described it as "a horrific drowning sequence, which achieved the unique feat of putting Mary Whitehouse and myself on the same side in condemning it".

This scene was the culmination of the far more adult approach adopted by producer Philip Hinchcliffe. A startling improvement in production values coincided with new innovations, such as freeze-frames, giving rise to some of the most shocking and memorable cliffhangers in the programme's history. But what is also interesting to note is that this era, more than any other, saw what Hinchcliffe described as "a lot of emphasis on getting a very strong cliffhanger at the end of each episode".

These cliffhangers were superbly crafted. Nothing like them had ever been achieved on British television before. Each one raised the dramatic ante, to place the Doctor or his companion in more obvious, more certain and more grisly danger than ever before. If the episode ending occurred at the point of crisis, then the moment would be snatched away from the viewer at the moment of greatest impact. As script editor Robert Holmes described the approach when interviewed by the *Daily Express*, "When *Doctor Who* started, as a true children's programme, the monsters were rubber and you saw them almost at once. What horrifies more is the occasional flash of monster – bits and pieces of one."

But, more often, the cliffhangers would now occur at a later point, where the situation presented would no longer be 'the Doctor is under threat, how will he get out of that?' but rather 'the Doctor has just been killed, kids, get over it'.

This approach had been used sparingly before, but rarely with the conviction displayed during the Hinchcliffe era. It was this shift in emphasis that brought the show to the attention of the National Viewers' and Listeners' Association, as the programme began to wilfully transgress the BBC's own code of conduct and, indeed, seemed to actively and consistently encourage controversy.

It is difficult to understate the impact that this particular controversy had in setting the seal on the show's Bad Boy reputation. *Doctor Who* already had a playground caché for being a little dangerous, but now that reputation had been brought rudely to the attention of parents and future Director Generals. Parents became wary of the programme – in my class at school two kids were forbidden from watching it, for fear it would traumatise them (they were also forbidden from enjoying *Grange Hill*, which had a reputation for causing bad language and antisocial behaviour), and a couple more refused to watch it because they had been terrified by other kids' lurid tales of the terrifying Daleks, Mandrels and Nimon.

And, of course, it changed the nature of the show. At the same time that the BBC Director General was apologising to the NVALA with the words, "... with hindsight, the Head of Department responsible would have liked to have cut out just a few more frames of the action than he did", that particular Head of Department, Bill Slater, was contacting Graham Williams to offer him the producers' job. As Graham related in *DWB*: "Pretty well the day the row broke about *The Deadly Assassin*, Bill Slater said, 'Philip's moving on, would you like to take over *Doctor Who*?'". That would have been in November 1976; Philip Hinchcliffe wouldn't be informed that he was moving on until the following January: "Basically I had no choice," he recalled. "I didn't know I was being replaced until Graham Williams walked in the door."

ON OCCASIONS, THE PROGRAMME WAS UNSUITABLE FOR A SIGNIFICANT SECTION OF ITS AUDIENCE ...

Hinchcliffe had intended to leave the show anyway, and it would be wrong to suggest that being asked to work on another BBC series was anything other than a testament to his success as a producer of adult-orientated drama. However, it's worth considering that when a later Director General found himself in a similar predicament, the option of changing the production team was not open to him, and so he had to take more drastic measures.

It's a familiar story that Graham Williams was asked to "ensure that the violence didn't reach those sort of protest levels", and indeed it was a policy he happily endorsed, as he related to *In•Vision*: "To me, a lot of what Philip had done went too far. One of the ones I saw – *Genesis of the Daleks* – had Lis Sladen climbing up a rocket gantry ... On reaching the top, she is deliberately tripped by her captors and left dangling in mid-air while they laugh. A lot of this sadism and deliberate shock horror ... was not very defensible."

However, the other directive that Graham received was to "take the programme even further away from 'kiddy kiddy land'." In other words, to make it a show which appealed mainly to adults and older children, and thus remove the problem of very young children watching it. It is doubtful whether Williams succeeded in this – for all their sophistication, stories such as *City Of Death* and *The Nightmare Of Eden* still held a strong fascination for primary school children, including this writer in particular. But again this confirms the idea that the BBC considered the show a programme for teenagers and adults; a show which children should be discouraged from watching. Or, at least, that was the official line they took when they received complaints ...

"I wanted to appeal to older children – those of 12 and 13, as well as to the adults in the audience, and that meant having more plausible situations," Philip Hinchcliffe admitted in **DWM**. "We were putting out stuff that would frighten four-year-olds. It's up to the parents to monitor the TV output they allow into their homes".

This is a common argument put forward amongst television producers, which is either startlingly naïve or an attempt to renounce any responsibility for one's own work. Robert Holmes also repeated this stance in **DWM**: "I wanted to toughen it, try to make it more adult – to widen the audience and incorporate the mums and dads, who previously just sat their children down to watch it ... If [parents] think they have a sensitive child then they don't let it watch these programmes. It's not up to television to cater for the minority of kids who might be influenced."

There is something of a contradiction in this argument, in that Robert Holmes admits that parents would leave their children to watch *Doctor Who* unattended, but then goes on to say that if the parents disapprove of the show's content they should restrict their child's access to it. One might argue that he was trying to encourage parents to monitor their children's viewing by making a show that would appeal to them too, but doing so by increasing the violent content is a rather peculiar way of going about it.

Robert Holmes famously admitted to the *Daily Express*, in defence of *The Deadly Assassin*: "Of course it's no longer a children's programme. Parents would be terribly irresponsible to leave a six-year-old to watch it alone. It's geared to the intelligent 14-year-old, and I wouldn't let any child under ten see it."

But the fact is that parents *did* leave youngsters to watch the show unattended, for three simple reasons: *Doctor Who* was a programme with a great appeal for children, which was advertised as a children's

VIDEO NASTIES...

DWM showed clips of some of the most terrifying moments in **Doctor Who** to MediaWatch UK Director John Beyer. How will a modern-day media watchdog react?

THE BRAIN OF MORBIUS

Solon discovers why brain surgery has a reputation for being tricky. First he drops the brain on the floor, then he shoots his assistant. Sarah whimpers.

John Beyer: "Blimey, I don't know what to make of that. I would have thought that could be very disturbing, that disjointed brain spilling all over the place. And the thing about the shooting in the stomach is that he was staggering around afterwards, and that's one of the things that's wrong about violence on television, it tends to minimise the effects."

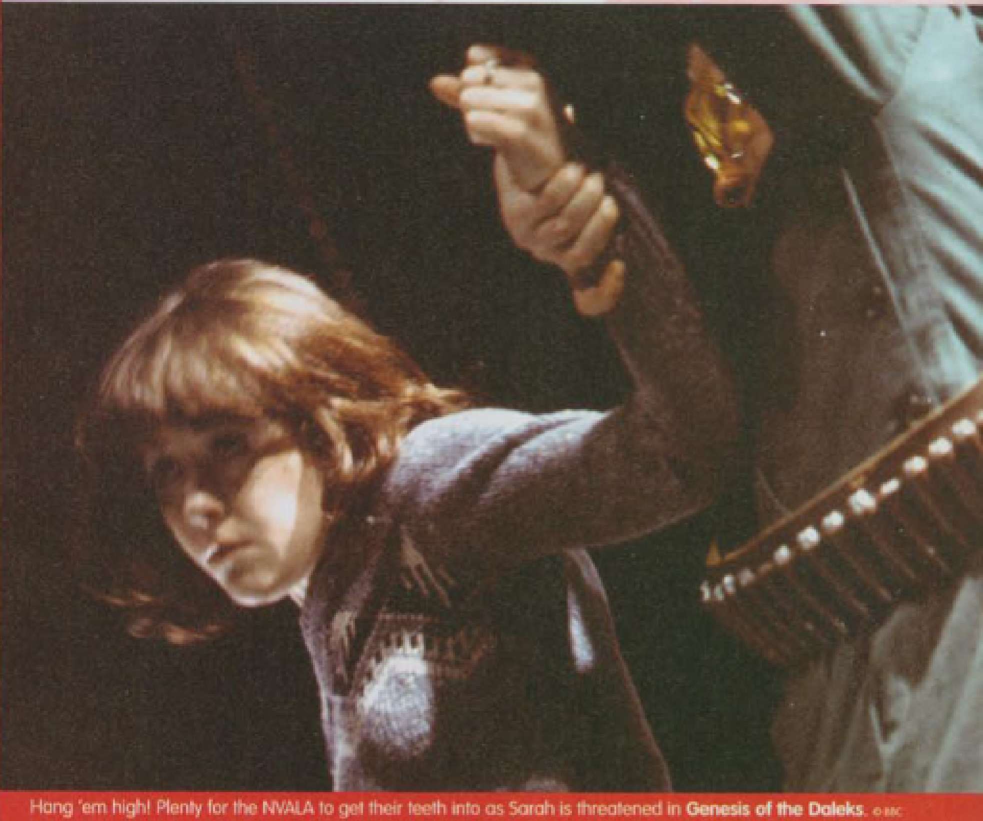
THE DEADLY ASSASSIN

Chancellor Goth holds the Doctor's head underwater. The Doctor stops struggling. Cue freeze frame, end titles, and a rapid change of producer.

John Beyer: "If you end a programme with the hero in danger, then that can cause some psychological disturbance. It's the same with a claw around the neck or Doctor Who's head under the water. It's a clear example of the guidelines being breached, because of the state of anxiety that could be caused in children."

programme, and shown in a time slot for children. It is absurd to suggest that parents would not be under the impression that it was suitable for young viewers to watch unsupervised, and absurd to condemn them for doing so when the programme turns out to feature content that is inappropriate.

I put Holmes' argument to John Beyer of MediaWatch UK. "I think they may well have argued that. I can imagine the Director General of the BBC saying, 'Oh, well, at five o'clock we can get away with this, and at six o'clock we can get away with that – chances are that very young children will have gone to bed.' But I don't think that argument is realistic, because it was shown early on a Saturday evening, and as we know, children tend to stay up later on Saturdays. I mean, obviously, if you've got parents or guardians around they can reassure the child, but if you've got children viewing alone – and parents on the whole tend to trust the BBC not to do things that will psychologically harm their children – then they would believe that their hero was in real danger. I think the BBC schedulers knew what they were doing, they weren't daft. I don't think there was any real discussion about the effect on children, all they were concerned about was to have more viewers than ITV."



Hang 'em high! Plenty for the NVALA to get their teeth into as Sarah is threatened in **Genesis of the Daleks**. © BBC

Or, as Robert Holmes put it in his **DWM** interview; "With this adult approach, we pushed our audience figures up ... from just under seven million per week to just over 11 – which can't be bad!"

John Beyer continues. "Dr Hilda Himmelweit, in her seminal study, *Television And The Child*, was one of the first people to look at the influence of television violence on children, and many of the conclusions that she drew were incorporated into the BBC's own guidelines. One of them was that if something violent occurs on the screen, [the parent] should let the scene play out and then discuss it with the child, because if you turn off then that is the image left in the child's mind." However, when that violent moment occurs at a cliffhanger, there is no opportunity for the parent to allow the scene to play out; indeed, the whole point of the exercise is to leave a potent, shocking image in the child's mind. The only way to reassure the child is to then allow them to watch the programme again the following week.

However, Holmes' public defence differed from his producers' memory of his private attitude. Hinchcliffe remembers that, "He tried to push it just that little bit too far ... Bob was a bit of a devil and used to say, 'Let's scare the buggers!'". Graham Williams described Holmes admiringly in *DWB* as, "A sadistic old bugger". Whilst he was probably the most talented, imaginative and witty writer ever to work on the show, his work was coloured with black comedy, where characters are gratuitously cruel and emphasis is placed on physical and psychological pain.

Holmes also said, in **DWM**, that it is not television's responsibility to cater for the minority of kids who might be influenced by television. John Beyer disagrees. "Obviously I don't think you can necessarily say that any one image will disturb *every* child, of course not, but it may disturb *some*, depending on their upbringing and how well-adjusted they are. It's a question of whether they are familiar with what *Doctor Who* is, whether they are aware if what they see on television is real or not."

The Deadly Assassin wasn't the first time that things had got out of hand, of course. It is relevant to look at the way an earlier production team dealt with a similar furore, after another Robert Holmes script, *Terror of the Autons*, where toys, flowers, telephones and armchairs would spring to life and suffocate people. "If violence occurs in familiar surroundings, that causes additional anxiety," says John Beyer, "because children will think that it can happen to them."

Holmes later suggested it had been an educational experience. "We learned our lesson years ago, with some plastic daffodils which killed just by spitting at people. They caused screaming nightmares, so we scrapped them. You must never attack the security of a child in its home. No blood, no petrol bombs, nothing a child could copy."

Except, of course, later Holmes stories would frequently include blood, imitable acts of violence – stabbing, strangulation, drowning – and *The Seeds Of Doom* features a character making a petrol bomb.

John Beyer: "I don't think it's very clever at all. Producers should exercise caution and responsibility, and just not show that sort of thing. It's like drug abuse – I mean, you have programmes now showing someone cutting up coke and sniffing it. Even if kids know this stuff already, you still don't have to *encourage* them by making the information so readily accessible, and making it seem like normal behaviour."

After *Terror of the Autons*, that production team went to some lengths to avoid any further controversy.

Producer Barry Letts recalled: "The BBC kept a very close eye on us after that and we made sure we didn't do that again". The show quickly adopted a more fantastic tone, the settings moved from recognisable homes and streets to space stations and alien worlds.

The third and final time *Doctor Who* was significantly criticised for violence was during the Colin Baker era. It must be said, though, that the negative press coverage was nowhere near as great as that incurred by *Terror of the Autons* or Tom Baker's first three seasons, and that it occurred largely after the story about the series' 'hiatus' had broken – and may indeed have been influenced by it, as journalists sought to find an alternative angle on the '*Doctor Who* Axed In BBC Plot' brouhaha. But nevertheless the 1985 season, and Robert Holmes' story *The Two Doctors* in particular, attracted more than their share of complaints.

The reason is simple: *Doctor Who* was making exactly the same mistakes it had made in 1977, but this time without the wit, ingenuity, and public fondness it had then enjoyed. The programme had markedly fallen behind the times, and was becoming increasingly irrelevant to modern television viewers. It had become a 'cult' show, at a time before *Star Trek – The Next Generation* and its innumerable imitators demonstrated that 'cult' programming was a viable option.

THE DEADLY ASSASSIN'S DROWNING SEQUENCE WILFULLY TRANSGRESSED THE BBC'S OWN CODE OF CONDUCT

Most of all, though, the problem was that the content was again at odds with the programme's reputation, audience, and time-slot. Eric Saward had, quite understandably, been blown away by Robert Holmes' script for *The Caves of Androzani*, and its influence can be felt throughout Season Twenty-Two. Most conspicuously, there is *The Two Doctors*, where Robert Holmes was given free reign to recycle a story concept that Graham Williams had rejected on grounds of taste, about a race of humanoid aliens who delight in eating human beings. The result is an undisciplined and messy pitch-black comedy, with characters brandishing knives, eating rats, licking up blood, carrying about dismembered body parts and stabbing each other in the chest. Never mind that these are humanoid aliens, not cannibals – this is a programme indulging grossness for sheer shock value.

The least inspiring elements of *The Caves of Androzani* are taken and repeated throughout Season Twenty-Two. Where Peri was courted by the disfigured Sharaz Jek, now every villain seemed to be lusting after her and wearing a half-mask to cover some disfigurement. The keen mix of character threads in *Androzani* is attempted in *Revelation Of The Daleks*, but instead of contributing to the greater plot, semi-humorous mercenary double-acts simply appear, look macho with a gun for a bit, and then die, having achieved nothing.

But there's nothing in Season Twenty-Two that hadn't already occurred the previous year. The difference being that with Peter Davison in the lead role, the show had both a moral purpose and clean-cut leading man. With Colin Baker, however, suddenly the Doctor was abrasive, petulant, frequently unlikable, and, most importantly, lacking Terrance Dicks' ethos that the Doctor is "against violence. He never uses a gun. He fights only if he is forced to, and then he always spares his enemy".

And this was shown at 5.20pm. In his defence, script editor Eric Saward said, "There have never been moral absolutes. I'll never understand Mary Whitehouse's point of view. She seems to want a bland, safe little world in which everything is quiet and ordered and the traditional class structure is completely in place. That is simply confirming a stereotype and is an evil portrayal of society ... to pretend that there's no consequence to violent conflict is to cheat and to deceive."

This is something of a caricature of Mary Whitehouse's position. Whilst any campaigning organisation is going to occasionally appear extreme – the nature of debate is to polarise and those with strongly-held views are likely to be the most vocal – the NVALA's arguments were rational, consistent and shared by many viewers.

Admittedly, Mary Whitehouse was a 'moral campaigner', and many of the moral standards which her generation advocated are now regarded as repressive. But the point of her campaign was to hold programme-makers to account, at a time when there was no other means to do so – there were no regulatory bodies or commissions to appeal to.

"Mary Whitehouse was a teacher, and part of her job was teaching sex education, which was an innovation in those days," explains John Beyer. "The 1944 education act required this kind of teaching to be within a moral framework, fidelity within marriage and no sex before marriage. One weekend Mary advised her girls to watch a BBC discussion programme, *Meeting Point*, which would be covering sex education. The next day, after watching the programme, the girls said that it would be okay to have sex if you're engaged. What she was having to teach had been undermined by that programme, and that is what led her to consider the power of television.

"Mary Whitehouse was carried along by an upsurge of public support. It was very much a pioneering exercise – the NVALA was one of the first ever pressure groups, before the days of Greenpeace and CND. When you look back to the early 1960s there was a very different moral attitude in those days; the grown-ups still had a pretty broad consensus on what was right and wrong. But the BBC, under Hugh Carlton Green, wanted to change all that. Instead of allowing society to develop in an evolutionary way, society has been developing in a revolutionary way according to the dictates of certain people in charge of television. Television does shape values and attitudes, for good or bad, but it's a change being directed by some TV producer with a particular axe to grind. I remember listening to Phil Redmond talking about the gay kiss on *Brookside*, and he said that what it's about is *changing public attitudes*. *The Naked Civil Servant* was the first to

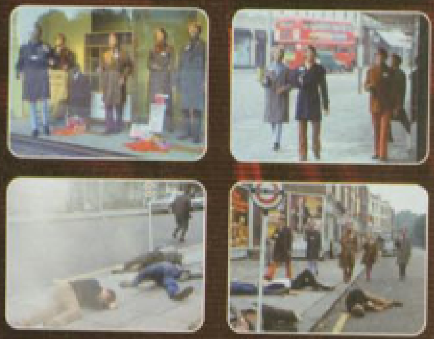
GENESIS OF THE DALEKS

Sarah Jane Smith is dangled from the top of a rocket. And this time there isn't a convenient magic girder to land on. Sarah whimpers.

John Beyer: "I think you've got a further complication there: violence against women. It's not that violence against men is more acceptable, but the broadcasters' own code does express particular concern about violence towards women and children. It looks to me as though the producers were trying to find a way around the no-physical-attack rule."

SPEARHEAD FROM SPACE

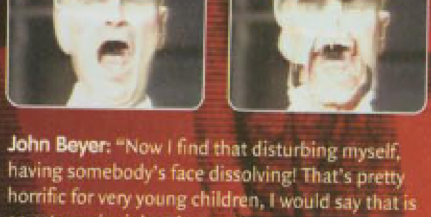
The Auton dummies come to life and threaten the policemen, shoppers and gormless cap-wearing cyclists of Ealing Broadway.



John Beyer: "I think that's a bit frightening – no eyes, empty heads. That could be a bit worrying for children. Violence in a familiar setting can be particularly disturbing. I'd imagine that children walking by shop windows would wonder if the dummies would suddenly come to life and shoot them."

DRAGONFIRE

Kane looks out of the window, and discovers that time does indeed melt the snowman.



John Beyer: "Now I find that disturbing myself, having somebody's face dissolving! That's pretty horrific for very young children, I would say that is an extremely violent image."

THE SEEDS OF DOOM

Sarah discovers Keeler vegging out in bed. He barks, "You! Want! Me! To! DIE!'" Sarah whimpers.

John Beyer: "That's not violent, though psychologically it's very disturbing."

THE CREATURE FROM THE PIT

Tom Baker is confronted by a glowing, tumescent green polythene bag, and refuses to allow it to be the most ridiculous performer in the scene. Well, it scares us ...

John Beyer: "That could frighten some children, because it's very unfamiliar and rather startling. I would've thought a big green blob like that could make their eyes pop out on stalks. I can well imagine young children having nightmares about it."

broach that subject, and now lots of programmes broach the subject on television, we've got this *Tipping The Velvet* about so-called Victorian lesbianism."

Moving reluctantly away from so-called Victorian lesbianism and back to the Colin Baker era, we finally reach the point where the show's Bad Boy reputation caught up with it.

The new Director General of the BBC, Michael Grade, was prepared to go out of his way to support shows he believed in. However, that also meant that he was equally sharp in withdrawing support from shows he didn't like, and unfortunately *Doctor Who* fell within the latter category. Grade felt it was "outmoded in an age when children were watching the sophisticated special effects wizardry of *ET* and *Star Wars*."

And when Michael Grade tuned in to watch Season Twenty-Two, what he saw reinforced the impression he had already formed – that *Doctor Who* was losing ground to US imports, was gratuitously violent and was run by producers who did not care if their show aroused public controversy. In his autobiography, Michael Grade describes *Doctor Who* as a show where "a window full of tailors' dummies ... smashed through the glass and calmly walked down the street killing everyone in sight". Perhaps, then, Michael Grade axed *Doctor Who* not only because of what it was in 1985, but also because of what it had been in 1971 and 1976. A couple of decade-old Robert Holmes stories had created tabloid outrage, and when Grade thought of *Doctor Who*, that was the unhappy memory that came to mind.

THE PRODUCERS AND WRITERS WERE BREAKING THE RULES – THE NVALA'S COMPLAINTS WERE WARRANTED

Of course, *Doctor Who* did return, and the BBC management took further steps to avoid generating controversy. Firstly they instructed the production team to tone down the violence and increase the humourous content, and actively enforced this policy against the wishes of the script-editor and writer (Holmes again). Then, a year later, they moved the show to 7.35pm, a clear indication that the show was not aimed at very young children.

It's ironic, perhaps, that the move to a later time slot coincided with the show having a more 'children's television' feel, as it meant the very young viewers who would get the most enjoyment from the programme would no longer be able to watch it, and that adult viewers were increasingly alienated by what they saw. The stories may have covered serious issues and grisly subject matter, but did so with such a light-hearted tone that they made *The Chronicles of Narnia* look like *Edge Of Darkness*. *Doctor Who* could no longer thrill or terrify its audience; it was on too late for the very young, and by this time in the 1980s the older kids were not so easily frightened.

It is another irony that nowadays some of the most controversial *Doctor Who* stories are shown on satellite channels early in the morning, and are readily available on video. However, this is because it is felt that young viewers are now more media-savvy, and if they seek out *Doctor Who* then they are unlikely to be shocked by it. The feeling is that children are likely to be put off by the relatively archaic production values, to such an extent that they will no longer 'believe' in the story enough to be frightened by it.

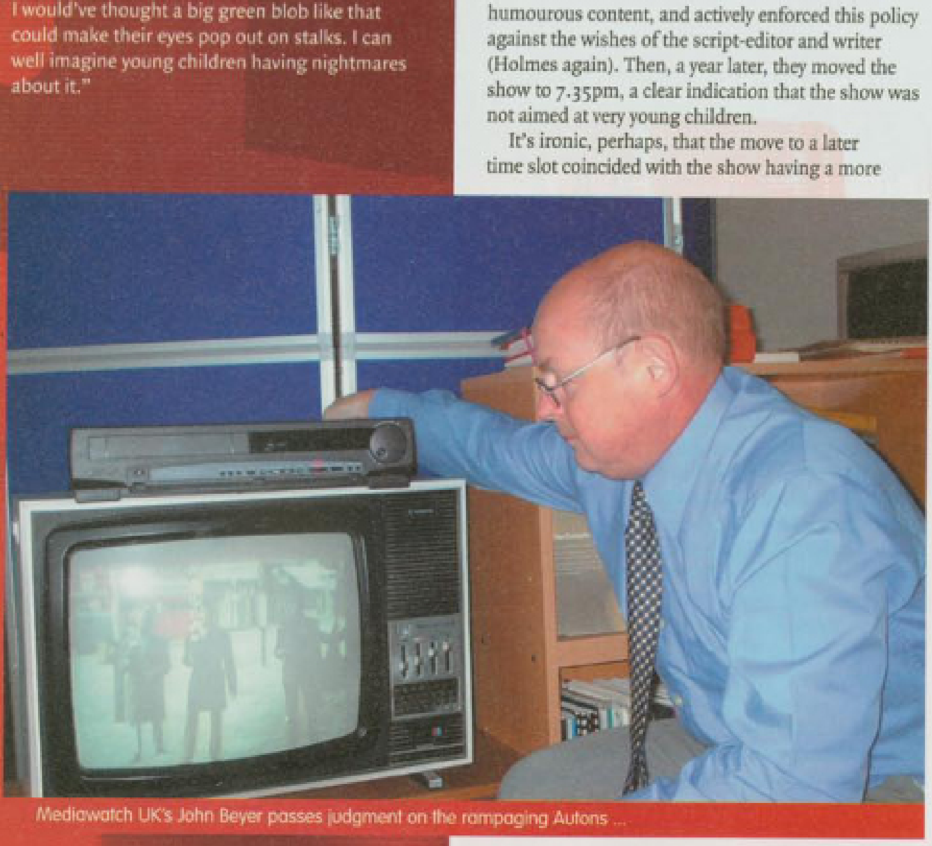
John Beyer also has no objection to omnibus repeats and videos, because they do away with cliff-hanger-anxiety. "It's resolved in the next scene. I'd say that was healthy. There isn't the same tension."

Finally, I asked John whether, aside from potentially causing some children psychological damage, *Doctor Who* could ever be a positive influence? "Yes, *Doctor Who* does show that the good guy wins, and I would say that is a positive attribute, the good always overcomes the evil one, whether it be Cybermen or Daleks or a green globule thing. But there are also the counter-arguments, there are violent images, and there is the imitable quality of that violence. Yes, the Doctor on the whole is the good guy, but on the other hand you have the influence of all the bad guys."

So perhaps it is time for the occasions where Doctor Who incurred the disapproval of Mary Whitehouse and the NVALA to be re-evaluated. Because she did have a point. The producers and writers were breaking the rules, they were acting irresponsibly, and the complaints were warranted. For too long it has been considered a good thing if a programme receives condemnation from those who seek to maintain standards in television; but this is rather a glib and naïve attitude. Whilst we all thought *Doctor Who* was cool when it was written by Robert Holmes, and breaking the rules, and being the Bad Boy of television – it was ultimately these very same things that brought about its demise.

We'll leave the last word to John Beyer: "There's a lot to criticise in the way *Doctor Who* has been marketed by the BBC, the way it was clearly aimed at adults not at children because of the ratings battle. You can't say that none of that matters just because Doctor Who is the goodie. Violence is harmful. There's no excuse."

For more information, visit *www.mediawatch.org*



Mediawatch UK's John Beyer passes judgment on the rampaging Autons ...

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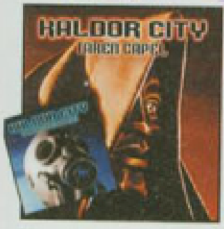
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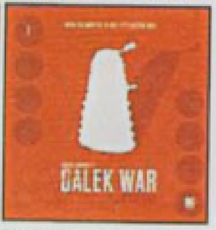

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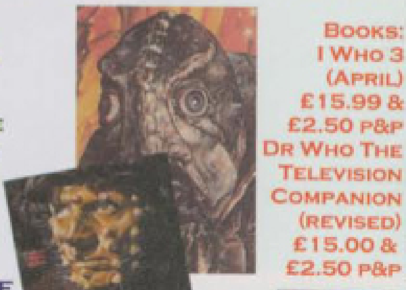

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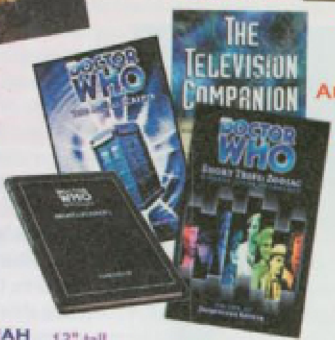
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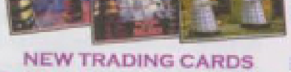

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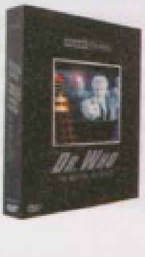

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FULL CIRCLE

E-Space spells deep trouble for the TARDIS crew (and a certain newcomer) as Mistfall evokes Elitism, evolution and eight-legged freaks. "I've done Full Circle!" cries Andrew Pixley...

PART **ONE**

The TARDIS leaves Earth for Gallifrey, but Romana does not want to spend the rest of her life with the Time Lords. *En route*, K9 loses control of the TARDIS. After materialisation, the scanner shows Outer Gallifrey's wilderness, but when the Doctor and Romana venture outside they find an abundant forest. Nearby, a lakeside community is informed by Draith, the first of its three Deciders, that Mistfall is coming to the world of Alzarius, and they must shelter inside a colony spaceship called the Starliner. A group of youngsters called Outlers have rebelled against the Deciders and live in a cave overlooking the Starliner. Their leader is Varsh, whose younger brother, an Elite called Adric, wishes to join them. Adric must first pass a test, stealing some riverfruit from the Citizens, but he is seen and pursued by Draith. Adric sees the Decider pulled beneath a swamp gasping "We've come full circle".

The Citizens enter the Starliner and the doors are sealed against the toxic Mistfall. Nefred becomes first Decider and he and Garif decide to appoint Login – whose daughter Keara is an Outler – as the new third Decider. Adric finds the TARDIS where he explains what happened to Draith. The Doctor and Romana have discovered that the TARDIS has arrived at the correct co-ordinates for Gallifrey ... but the co-ordinates are negative. The Doctor and K9 venture out into the marshes to investigate Adric's story and find that the mist is actually harmless. They watch as strange marsh creatures rise from the depths of the lake ...

PART **TWO**

The marsh creatures acclimatise very quickly and move off into the forest, followed by K9. Adric joins the other Outlers in the cave to explain about Draith and the TARDIS, and Varsh decides that they will take control of the TARDIS to shelter in during Mistfall.

Romana is briefly taken prisoner by the Outlers, but then the TARDIS is picked up and carried back to the Outlers' cave by the Marshmen. K9 enters the cave, but the Marshman leader knocks the robot's head off. The creatures intend to use the TARDIS as a battering ram against the Starliner.

In the Starliner, Nefred is disturbed by the secrets he has learnt from the System Files. He delivers a morale-boosting speech to the Citizens about continuing their work to repair the Starliner so that they may return to their ancestors' home planet, Terradon. Finding the TARDIS gone, the Doctor enters the Starliner, only to be followed by an inquisitive young marsh creature. Both are soon captured. While the creature is given to a scientist called Dexeter, the Doctor meets the three Deciders in the Great Book Room.

When the Marshmen suddenly leave the cave, Romana and the Outlers venture from the TARDIS to find strange marsh spiders hatching from the riverfruit. The Outlers panic and dematerialise the TARDIS leaving Romana behind in the cave. One of the spiders attacks her and she collapses ...

PART **THREE**

As Dexeter starts his secret experiments on the marsh creature, under the auspices of the Deciders, Login asks the Doctor about the truth concerning Mistfall, since Keara may still be alive. The TARDIS materialises in the Starliner with Keara amongst the Outlers, and the Doctor returns to the cave in his ship with Adric. There they find Romana in a strange state of amnesia, affected by the spider bite. The Doctor pilots the TARDIS back to the Starliner so that he can use Dexeter's laboratory to find a cure. He is horrified to see that Dexeter has advanced his experiments on the captive Marshchild. The creature gets free, kills Dexeter, and is then electrocuted. In the TARDIS, Romana feels the creature's pain; veins like those of a Marshman now cross her face.

The Doctor angrily confronts the Deciders and explains Nefred's secret; the Starliner has been ready to depart for centuries, but none of the Citizens know how to pilot the vessel back to Terradon. Adric tells the Doctor that Romana has vanished from the TARDIS. The infected Romana is descending to the entry hatches of the Starliner which she opens, allowing the Marshmen to swarm aboard the ship ...

PART **FOUR**

The Outlers assigned to a repair crew come under attack from Marshmen, but Keara and Varsh manage to escape, joining the Doctor and Adric at Dexeter's science unit. While the Deciders determine the action necessary to protect the Citizens, the Doctor briefly meets the infected Romana by the TARDIS and then works in the science unit to compare DNA samples from the Marshchild, a dead spider and Dexeter – which are all the same. The Marshmen attack the science unit but are beaten back by blasts of oxygen, and the Doctor is able to inject Romana with a serum which cures her. Varsh becomes trapped by a Marshman while trying to defend the Starliner, and Adric is unable to save his brother, who is killed.

The Marshmen attack the Great Book Room and Nefred is fatally wounded; with his dying words he explains to Garif and Login that their ancestors never left Terradon. The Doctor urges Login to flood the Starliner with oxygen, and the Marshmen exit through the hatches. The truth is revealed to Login and Garif; their ancestors were the highly adaptive Marshmen who killed the Terradonians and evolved in their images.

Adric leaves an image translator from the science unit in the TARDIS so that the Doctor and Romana can view negative co-ordinates on the scanner. Having set the Deciders on their way off Alzarius in the Starliner, the Doctor and Romana repair K9 and consider their plight. They have passed through a rare Charged Vacuum Emboitment into the negative universe of Exo-space. Unless they can find another CVE, they are trapped ...

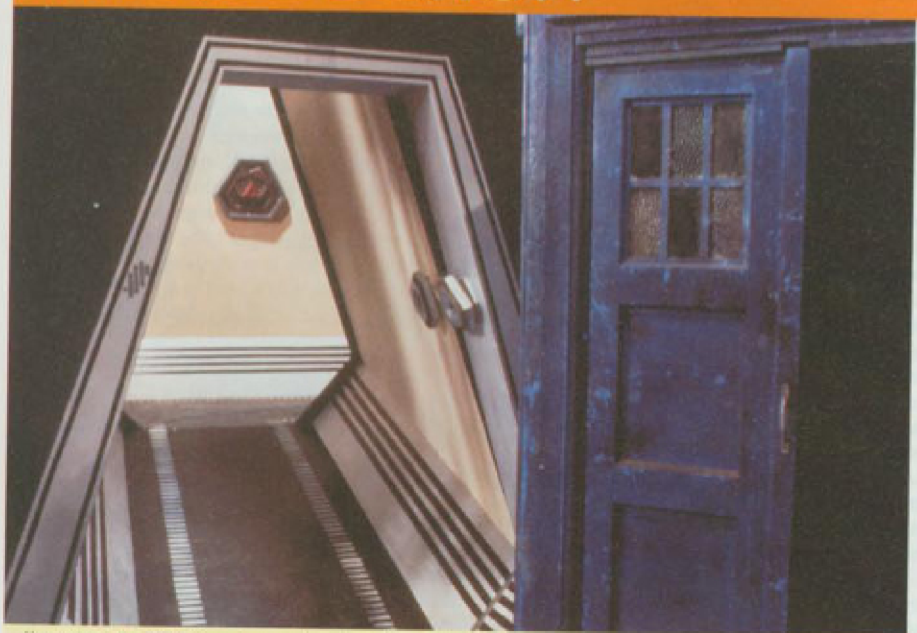
"YOU UNDERSTAND A GREAT DEAL..."

In the Great Book Room, the Doctor confronts the Deciders over the truth about the Starliner's preparation ...

NEFRED You accuse us of wilful procrastination.
DOCTOR Yes, the wilful procrastination of endless procedures. You want to hold onto the old order.
NEFRED You understand a great deal Doctor.
DOCTOR *(Flippantly)* True.
NEFRED *(With some dignity)* But not everything.
DOCTOR *(Humbled)* That's certainly true.

From **FULL CIRCLE** PART THREE *by Andrew Smith*

IN **PRODUCTION**



Short trips: The TARDIS is going nowhere fast aboard the stranded Starliner. © BBC

When Christopher Bidmead joined *Doctor Who* as the show's new script editor, just before Christmas 1979, he was dismayed to find virtually no potential serials for Season Eighteen had been lined up by his predecessor, Douglas Adams. As he started to assemble scripts in the new year, there was one storyline, submitted a few months earlier, which caught his eye: *The Planet That Slept* by Andrew Smith. Seeing the possibilities of the story, Bidmead contacted the writer who was based in Rutherlan in Scotland, and discovered that he was only 18 years old.

Andrew Smith had always been keen to write and was an avid *Doctor Who* fan, having written for the Doctor Who Appreciation Society fanzine *TARDIS*. Interested in pursuing a full-time writing career after school, Smith had joined the Writer's Guild and had been submitting material to comedy series such as *Not the Nine O'Clock News* and *Week Ending* as well as Radio Scotland's *Naked Radio*. His first submission to *Doctor Who* had been *The Secret of Cassius*, a storyline rejected in August 1978 by Anthony Read, who had encouraged Smith to suggest further ideas.

Smith's original outline surrounded a shy and withdrawn Marshchild (whom Bidmead called "Marsha"). The Doctor, Romana and K9 arrive on Alzarius at a time of mists when the Marshmen rise from the swamps; the Marshchild is a passive freak who is attacked by the others of her kind and seeks sanctuary in the TARDIS, where she becomes attached to the Doctor. In the meantime, a space freighter breaches the Alzarian Perimeter, a series of warning beacons designed to keep craft away from the dangerous planet. The freighter crashes and needs minerals from the nearby mountains to make repairs. The TARDIS – with Romana inside – is carried off to the mountain by the Marshmen, and when the Doctor and Marshchild attempt to help the crashed crew obtain their minerals, they are captured by Marshmen, their leader taking K9's skull as a trophy. In the mountain tunnels, giant spiders hatch out and board the freighter where the crew are making repairs. The Doctor defeats the spiders and returns to the TARDIS, only to be attacked by the Marshmen. The Marshchild sacrifices herself to save the Doctor, the winds clear the mists and the Marshmen return to the swamp.

The new producer, John Nathan-Turner, was keen to change the line-up of the Doctor's companions to make them more vulnerable. He wanted to introduce a new, energetic young male character to accompany the Doctor and Bidmead agreed that the youth element was valuable to the show. Inspired partly by the Artful Dodger from Charles Dickens' *Oliver Twist*, Nathan-Turner developed a character outline and Bidmead christened the youth Adric, an anagram of the surname of the English physicist Paul Dirac whose work in quantum mechanics secured him a Nobel prize in the 1930s. The character outline for Adric was issued on Wednesday 30 January 1980; at this stage, Adric was noted as coming from the planet 'Yerfillag' (the reverse of Gallifrey) and was led astray by his domineering elder brother and gang leader Afrus. Afrus would give his life to save the Doctor and Romana. The orphaned Adric would then who stow away on the TARDIS and become reformed in his subsequent travels.

Adric was to be inserted into Terrance Dicks' script *The Wasting*, which would follow on from *The Planet That Slept*, and Bidmead discussed with Smith how Afrus – renamed Varsh – could also be inserted into the narrative, with Adric replacing elements of the Marshchild story. The script editor was delighted by Smith's enthusiasm; Smith did not mind criticism and was always happy to redraft the material as required. Bidmead became keen to form a workshop to encourage young writers in scriptwriting and so find new talent for the series, but was advised by the BBC that this could lead to legal complications.

At the start of 1980, Bidmead also suggested linking some of the serials together – a notion which Nathan-Turner was wary of because of the problems experienced on the Key to Time season. Bidmead persevered and the producer agreed to a trilogy of stories with a linking theme which would remove the random nature of the Doctor's travels; the TARDIS would be trapped in the small universe of E-Space

One man and his fog: The Doctor and K9 discover a cliffhanger not to be 'mist'! © BBC

and the travellers would embark upon a quest to escape it.

Another extra element added to the storyline by Bidmead and Smith was that of evolution; the Marshmen would now have broken into the crashed Teradonian Starliner in the past, killed the crew, become trapped on board by the airlocks, evolved into a likeness of the Teradonian crew to breathe the ship's air, and learned about the ship and its culture from reading the manuals; only the First Decider would know the truth. At birth, brain analysis would determine if Citizens became Norms or Elites, with Elites eligible to become Deciders. Two Deciders could overrule a third, except when information about the System Files was needed. Smith named the crashed vessel the Starliner during a script conference.

The first script for *The Planet That Slept* was commissioned on Monday 25 February to be delivered by Tuesday 1 April; the following day, the character of Adric was announced in the *Evening News*. Smith delivered his first script well ahead of deadline on Saturday 22 March. By this time, the concept of a trilogy of serials set in E-Space had been fully developed, with the third being either *Sealed Orders* by Christopher Priest or *Dream Time* by Stephen Gallagher.

Satisfied with Smith's first script, the remaining three episodes of *The Planet That Slept* were rapidly commissioned on Monday 31 March; Smith delivered these on the deadline of Friday 25 April. Already there were minor changes to be made. The Great Book Room was originally a very old room full of books, and there was a separate Decision Chamber for the Deciders which was renamed to avoid the similarity to the Debating Chamber in the preceding serial *The Last Zolfa-Thuran* (latterly *Meglos*). There was also a more significant subplot with Tylos attempting to wrest leadership of the Outlers from Varsh. By now, it was decided that *The Planet That Slept* would be the third serial in the new season. However, the first story featuring Adric to be made would be *The Wasting* which would be recorded second and broadcast fourth. The role had been given to Matthew Waterhouse who was contracted for an initial 20 episodes on Wednesday 30 April as filming began on *The Wasting*. It was his second television job; in March and April he had worked on the first two episodes of the BBC drama *To Serve Them All My Days*.

The director for *The Planet That Slept* was to be Peter Grimwade who had recently joined *Doctor Who* as a writer on *Xeraphin*, a prospective serial to end the season. Educated in Cornwall, Grimwade had studied at the University of Wells and then completed a post-graduate course in drama at Bristol, where he joined the BBC as a trainee; he then moved to London to work as a film editor. Grimwade been a production assistant on various *Doctor Who* serials since *Spearhead from Space* and had written for *Z Cars*. He had trained as a director and worked on BBC Scotland's *The Omega Factor* during 1979 and was a good friend of Nathan-Turner's from their work together on *All Creatures Great and Small*.

Costume design was assigned to Amy Roberts who had supervised *Image of the Fendahl* and would be handling alternate stories in the new season, starting with *The Wasting*. Make-up was originally assigned to newcomer Antonia Chapman, but then reassigned to Frances Needham who was also making her *Doctor Who* début – as was set designer Janet Budden. Visual effects were to be handled by John Brace who had previously been an effects assistant on serials such as *The Seeds of Doom*.

A set of rehearsal scripts for *The Planet That Slept* were issued on Friday 30 May; in this version, Part One opened with a reference to dropping off the Earthling at the end of *The Last Zolfa-Thuran* and had the Doctor specifying the binary co-ordinates for Gallifrey as "ten zero eleven zero zero by zero two from galactic centre" (as established in *Pyramids of Mars*) as well as mentioning Leela, Andred and the original K9 who had remained on Gallifrey at the end of *The Invasion of Time*. These continuity references were not inserted as throwaway lines, but were part of Nathan-Turner and Bidmead's approach towards formulating the Doctor and Romana's attitude to their situation.

The script introduced Romana's bedroom which was "very elegant, as elegant as Romana's character. This is where she can retreat from the stresses of life with the Doctor. There are abstract prints on the walls, various pieces of ornamentation, and a small bed with a thick white quilt. The circular recesses in the walls remind us we are in the TARDIS. The lighting is subdued." The scene between the Doctor and Romana played very differently; the Doctor sat in a comfortable chair opposite Romana and discussed how she was originally only assigned to help him with the Key to Time (referring to *The Ribos Operation*) and supposed that the Time Lords "reckon you've served your sentence now". The Doctor says that Gallifrey is "a nice enough place" but Romana wants more; "one planet becomes so tiny. I want to go on learning, Doctor. Life on Gallifrey is static and ... Well ... rather futile." Romana also referred to the Doctor fighting the Time Lords and losing in *The War Games*.

'FULL CIRCLE ESTABLISHED SO MANY THINGS THAT SHOWED ADRIC WAS A SCREWED-UP INDIVIDUAL'

MATTHEW WATERHOUSE DWM 107

The TARDIS passed through a Charged Vacuum Emboitment which was "a sinister spectacle, like a flickering tunnel in space, occasional brief fingers of electricity spurt outwards from it". The scanner showed what the Doctor described as "The desert lands of Outer Gallifrey" and "the Citadel of the Time Lords" – both seen in *The Invasion of Time*. Resigned to her fate, Romana told herself "Romana, my girl, you're just going to have to get used to it ..."

When Draith was pulled into the swamp, his buckle snags on a stone and is ripped off. While tending to Adric's injured leg, the Doctor holds up a small spray and assures him "This won't hurt a bit", but when the youth winces admits "My mistake". In this version, Romana was far more concerned about Adric's injured knee (which seemed to heal quickly because of the spray), and there was more dialogue with the Doctor telling the boy that he is inside the relative dimensions of the TARDIS. The Doctor also comments that the Starliner community seemed to use propaganda for "Government by myth-management". The script introduced a new homing device for the Doctor's ship. At the side of the swamps, the Doctor and K9 found Draith's buckle as evidence of Adric's story. The Marshmen were described as "horrible half-men half-beasts, mud slithering down their faces,

SCRIPTING
CITIZENS & OUTLERS

In Andrew Smith's scripts, the Citizens from the Starliner were "clad in mildly futuristic garb" and harvested "Riverfruits – white, and about the size of coconuts". Decider Draith was "a stern-looking elder ... clad in fine clothes with a flowing, majestic cloak" while Lexeter was "a frenetic, urgent character dressed in comparatively more sedate clothes". The scene in which Draith and Lexeter discussed Mistfall and the insect eggs was to be set in the Science Unit. The Starliner was described as "a highly-advanced, gleaming, well-maintained deep-space vehicle. Almost too well-maintained, in fact" and Login was "a Citizen with a very mature appearance".

There were five Outlers "in their late teens – no older – hard, oversure of themselves. Their common 'uniform' is a marshreed 'belt' tied around the waist. Each member of the gang carries a knife of some description." Of the Outlers, Keara was "a beautiful girl – the problem being that she knows it. She wears an old hat, tilted, with a brim which shadows her eyes". Tylos was "a particularly vicious-looking character". Adric was "by our standards about 15, small for his age, wiry, with short straight black hair" – a description from the January character outline – "He is distinguished from the others by being clad in finer clothes with a blue star on his top pocket".

mouths gaping awfully. They are very tall, with a slight crouch, and with large, heavy eyebrows which cast shadows over their eyes".

In the script of Part Two, the Doctor commented that the acclimatisation of the Marshmen was like "beetles coming out of pupation"; the leading figure was referred to as the Marsh Leader while the final diminutive figure to appear was the Marshwoman. The Doctor tastes the moisture forming on his hair and wants to analyse it back in the TARDIS. The scene in which Login accepts the post of Decider was set in his own quarters, which are "Not too spacious, this was once a Starliner passenger cabin. It is ornately furnished, neat and tidy" and Login is sitting on his bunk with his head in hands as Nefred and Garif enter. In the TARDIS, Romana overpowers Tylos by biting his finger, and scornfully suggests that "a freak wind" may have carried the TARDIS to the cave rather than the Marshmen whom they watch on the repaired TARDIS scanner. When K9's head is knocked off by the Marsh Leader, Romana commented that they always seem to be repairing K9.

Entering the Starliner, the Doctor comments on how the ship is virtually new and listens to the floor to find that there are no engine noises; while crouching down he sees the Marshwoman. Omril does not knock the Doctor out when the Citizens find him, and he goes along with the captive Marshwoman, assuring her that she will be safe with him. The Great Book Room was described as "the vast central reference room at the heart of the Starliner. The walls are stepped with galleries that access the rows upon rows of manuals lining the chamber"; upon entering, the Doctor finds the room in darkness and asks if there is a power cut. The Doctor is far more condemning of the Deciders, saying that all their ceremony gets on his nerves. Garif explains they allow citizens to think that the mists are dangerous to help gather them on board the Starliner, and the Doctor comments on this primitive form of government "Rule by fear. With the Deciders doing all the deciding." Nefred replies that they do not enforce their decisions, with Garif adding that they announce and the Citizens follow.

The spiders which emerge from the riverfruit are "almost as large as the fruit" and later described by the Doctor as "Giant crab spiders". In Part Three, the scene with the Doctor and Lexeter discussing the Marshwoman was longer and ended with Login coming to ask the Doctor about helping to find Keara. As the Outlers travel in the TARDIS, the scanner shows them "the swirling green mist of E-Space". After Romana had been rescued and taken into the TARDIS, Adric asked if the Doctor could cure her in the same way that he cured the boy's leg. Having killed Lexeter, the Marshwoman looks around the Science Unit and is attracted by a red box marked "Danger – High Voltage – Emergency Power Supply"; she rips off the level and box cover and is then electrocuted when she touches a red solenoid inside. The Doctor's confrontation of the Deciders was different; he claims they lack strong leadership and offer only a "cardboard imitation". "The Deciders are perpetuating a fraud. There is no return trip to Terradon," explains the Doctor to Login, adding the Starliner had not taken off because "Nefred and Garif and doubtless many of the Deciders before them knew that to make an attempt to get to Teradon would mean to surrender their status and power."

A nose for trouble: Matthew Waterhouse is 'made up' to be joining **Doctor Who**!

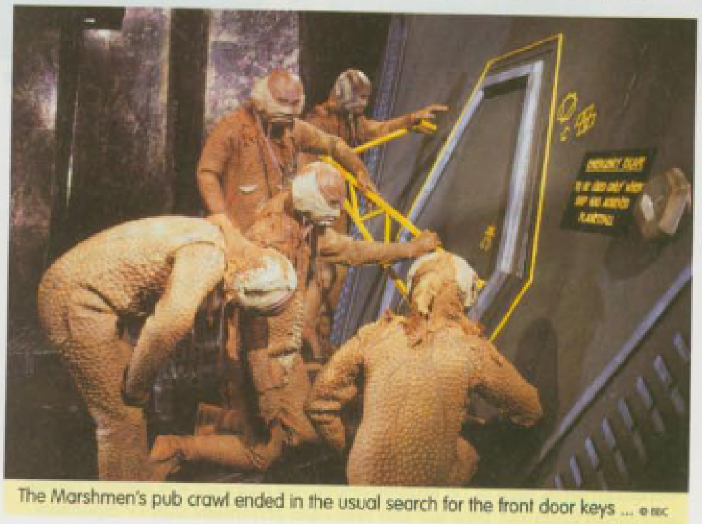
In Part Four, Tylos' demise was not described at all, and his body was discovered by the Doctor in a pile of mud by the TARDIS while Keara, Adric and Varsh hid in a cabin. When the Doctor confronts the Marshmen he reprimands them: "Now just a minute ... Who do you people think you are? ... You can't go barging around killing people ... Go on, go home. And take the others with you." While confronting Romana outside the TARDIS, the Doctor realises that the Marshmen are not interested in him and wonders why they wanted to "terrorise the Starliners". It is on his way back to the Science Unit that the Doctor encounters the Marsh Leader who has K9's head on his club; when the creature is distracted by Varsh and Keara, he grabs the head and they escape. When the infected Romana attempts to enter the Science Unit, she is spotted by Keara, and there was more dialogue from the Doctor as he deduced the riddle of the spider, the Marshwoman and Lexeter as well as the ship's origins ("They certainly make a fetish of maintenance"). After the Doctor and Adric find Varsh's body, the Doctor asks Adric about his parents and the boy explains "They're both dead. A long time ago." The scene in which the Doctor explains to Login and Garif about the Marshmen adapting was more explicit: "It's quite clear from the cell comparisons. The Marshmen are an evolutionary development of the spider creatures. And the evolutionary process has continued. When this ship crashed, the Marshmen swarmed on board, as they did today". As the oxygen sweeps the Starliner, the Doctor inhales deeply: "Ah, oxygen. Very good stuff for a headache. Clears away all the cobwebs."

CONCEPT E-SPACE

On Thursday 12 June 1980, Christopher Bidmead outlined the notion of the three linked serials in a document entitled "The DOCTOR's Adventures in E-Space". In this, he explained that a CVE (Charged Vacuum Emboitment) was like the mouth of a bottle, and that inside the bottle was E-Space. Matter and antimatter created in a vacuum are subjected to strong electromagnetic fields, and – according to Bidmead – twenty-first century physics has shown that it is possible to create a charged vacuum with a theoretical infinite number of regression vacuums inside each other like Chinese boxes; it is one of these independent universes which the TARDIS falls into. The CVEs are rare events and have no effect on their surroundings, unlike Black Holes. When the TARDIS enters the "exo-Space/Time continuum" (or E-Space) it undergoes negation isometry and now exists in negative co-ordinates. "Because of the relative smallness of E-Space (there are only two galaxies) the TARDIS behaves with unpredictable reliability, especially on short temporal and spatial hops," noted Bidmead, adding "The Laws of Physics ... may not be one hundred percent trustworthy". The conclusion is that "Romana and the Doctor are trapped, unless they can find another CVE".

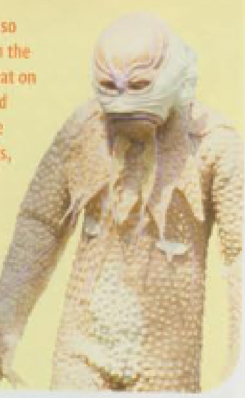
Towards the end of the episode was a scene between Adric and Romana in the TARDIS where K9 was repaired. Romana observes that K9 is still more reliable than the TARDIS and explains the ship to Adric. When Adric suggests "You could even visit the other galaxy", Romana scoffs until K9 confirms "There are two galaxies in this universe, Mistress!" Adric emerges from the TARDIS with Romana as the Doctor declines Login's offer to become a Decider; during this, Adric slips back into the ship as the Doctor says "Arriverderci". In the closing scene, the Doctor comments that he asked Adric to find him a Starliner image translator for the TARDIS, and the screen shows the Marshmen returning to the swamp.

During pre-production, it became clear that various modifications would have to be made to the scripts. Some of this was impractical for Smith to undertake himself since he was now involved in other work, and so Bidmead took on the bulk of the rewriting himself. The rehearsal scripts were revised on Thursday 19 June and retitled *Full Circle* by Bidmead (although some paperwork continued to refer to the serial as *The Planet That Slept* through to early July). Notable changes were that Lexeter had been renamed Dexeter (to distinguish the name from Lexa in Meglos) and that the Marshwoman had become a Marshchild. The material between Dexeter and Draith in Part One was now shifted from the Science Unit to the lakeside community; this eliminated the only scene which required Draith in studio while other parts of Dexeter's dialogue were reworked for a new studio scene with Nefred and Garif. The first scene with Adric was expanded to add the new companion's response to Keara's Embarkation question, prefiguring his trav-


The Marshmen's pub crawl ended in the usual search for the front door keys ... © BBC

COSTUMES MARSHMEN

Two different designs for the Marshmen were produced – one by John Brace and one by Amy Roberts. Roberts' was chosen by Peter Grimwade and was effectively a wetsuit covered in textured latex with the impression of seaweeds and seashells; a flap of latex hid the zip. The actors' hands were covered by surgical gloves while rubber slippers were created for the feet. The masks had a fibreglass underskull and were fitted over a rubber skull cap with a chinstrap to keep them in place. Eight such costumes were made for the serial; these were so hot, both in the summer heat on location and beneath the studio lights, that one of the actors passed out inside his outfit.



els with the Doctor, and a new film sequence of Adric finding the TARDIS was added. As Romana started her calculations in the TARDIS, she now considered that the discontinuity the TARDIS passed through has taken them out of real space altogether; Romana was now also amazed at the fact that the spray had healed Adric's leg so quickly.

Part Three had been found to under-run significantly and so the early scene with Lexeter and the Doctor in the Science Unit was reworked and expanded to also form part of a guided tour of the Starliner for the Doctor with Login. The spelling of 'Teradon' was also changed to 'Terradon' at several points in the script. When the TARDIS materialised in the Boarding Area and Keara emerged to say "Father!", the astonished Doctor replied "Oh, no. Hardly" and then sees she is looking at Login. The material between Dexeter and the Deciders regarding his secret experiments was significantly expanded, as was the start of the scene where the Outlers were brought before the Deciders and the dialogue between the Doctor and Login about how Mistfall occurs every 50 years.

Part Four was also short, and various elements were added such as the Doctor finding his ripped waistcoat and more material with Romana letting the Marshmen on board; it was now noted "Romana's face is becoming veined, like the Marshmen's". The conversations between the Doctor and Adric in the corridors were expanded, again emphasising Adric's rapidly healing knee. Scenes of Adric stealing the image translator and of Romana recovering and asking "How did I get here? And where are we anyway?" were added. The closing scenes of the serial were reworked slightly; a new scene of the Doctor showing the Deciders how to activate the Starliner's systems was added, with the Doctor saying that the pages referring to take-off were probably "Mangled by the first Marshmen".

The Drama Early Warning Synopsis on *Full Circle* was issued on Friday 11 July, the day before *Meglos* concluded recording. In the break before work began on *Full Circle*, Lalla Ward – who played Romana – recorded an appearance on *Ask Aspel* on Monday 14 July; this was broadcast on BBC1 the following day.

The main guest star for the serial was George Baker as Login; active in films since the 1950s, Baker had starred in the LWT series *Bowler* and had featured in *I, Claudius*. James Bree, cast as Nefred, had previously appeared in *Doctor Who* as the Security Chief in *The War Games*. Originally, Grimwade had hoped to cast Billy McColl as Tylos, John Franklyn Robbins as Garif and Steve Kelly as the Marshman Leader. McColl would later appear in *The Trial of a Time Lord* and Robbins had appeared as a Time Lord in *Genesis of the Daleks*, but both were replaced before production. As Draith, Grimwade cast Leonard Maguire whom he recalled from *Hawkeye, the Pathfinder* in 1973; he had also worked with Alan Rowe, playing Garif, in *Horror of Fang Rock* when he was a production assistant, and Rowe had also featured in *The Moonbase* and *The Time Warrior*. Richard Willis, cast as Varsh, had worked on series such as *The Feathered Serpent*, and June Page and Bernard Padden who played Keara and Tylos had also been child performers with TV experience.

The Full picture: A selection of stereoscopic stills taken during the recording of **Full Circle** for the 3D View-Master toy released in 1981. © BBC/View-Master

As the two main Marshmen, Grimwade selected Barney Lawrence as the Marsh Leader and Norman Bacon as the Marshchild; Lawrence had been an uncredited guard in *State of Decay* and would appear as an extra in several more *Doctor Who* serials, while Bacon had been an extra in *The Sun Makers*.

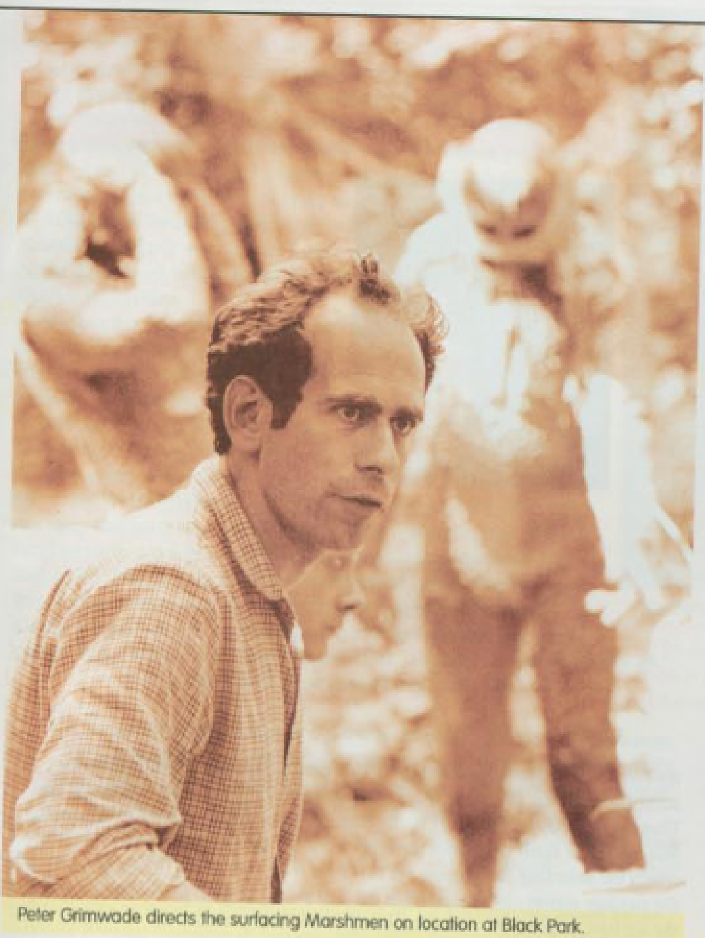
On the morning of Monday 22 July, Lawrence travelled to the location in Black Park to test out a Marshman costume underwater. The next day, the cast assembled for a readthrough of the serial at Television Centre. Location shooting on 16mm film began at Black Park, situated behind Pinewood Film Studios in Buckinghamshire, on Wednesday 23 July; Grimwade's film schedule had a cover depicting a Marshman's hand with the legend "DARE YOU WORK ON IT?". Andrew Smith travelled down to join the crew, and unfortunately was taken ill, throwing up over the costumes. The effects team started work early to experiment with the wind machine and dry ice which would create the effect of Mistfall at the lakeside. Two of the extras appeared as swimmers in the lake, and two local swimming experts, Robin Bierton and Mike Hopkins, were on hand each day in case of difficulties in the water. Blessed with sunny, warm weather, Grimwade's team filmed the sequences of the two swimmers being rescued, Draith addressing the Citizens, the discussion with Dexeter, and the Outlers attempting to steal the Riverfruit. Occasionally, the visual effects mist was a little too thick and ended up obscuring the cast. Also present was a stills photographer from the View-Master company who was using a special twin-lens camera to take stereoscopic photographs of the serial which could later be issued with their View-Master toy.

Thursday 24 July saw more shooting at Black Park, with more lakeside scenes of Adric swimming and being chased by Draith, Draith's death, the Citizens heading for the Starliner and the Outlers on the run. Again, the weather was fine, and alien lighting effects were created on the foliage by the use of red and green gels over the arc lights. By now, Waterhouse's hair had grown and he did not need to wear the wig he had sported in *State of Decay* (as *The Wasting* had been renamed). For his death scene, Maguire was doubled by stuntman Stuart Fell who performed a somersault onto the lakeside mud and was then dragged into the lake with a wire around his legs, pulled by the frogmen. For the shot of Draith looming over the prone Adric, Grimwade shot from the youth's point of view with an out-of-focus lens. Steve Cambden, the assistant K9 operator, was also present for the location shoot, and filmed some of the day's work on his 8mm camera, as did swimmer Robin Bierton. This day completed all Maguire's work on the serial; likewise Adrian Gibbs as Rysik had also performed all his scenes.

> 'THE STORY EVOLVED FROM THE CONCEPT OF A SHY, WITHDRAWN CREATURE BORN IN A MARSH'
>
> ANDREW SMITH DWM 135

The final day at Black Park was Friday 25, which concentrated on the scenes with the Doctor, Romana, K9 and the Marshmen. Tom Baker and Lalla Ward were in fine spirits, having recently become a couple off-screen. More shooting was conducted in the woodlands of Black Park, with Janet Budden's design team having dressed the area; powder paint was used on the foliage along with the strong coloured lights, and a flock of pigeons – painted with a non-toxic coloured powder to make them appear more exotic – were released from behind a tree trunk in one shot. The area was also dressed with latex web for some of the marsh scenes. For scenes of the arisen Marshmen, Grimwade opted to use a fish-eye lens for some shots of the creatures. With the morning shoot completed, Baker went to the nearby Crooked Billet pub for lunch still in costume; the actor was delighted to get back his buccaneer boots for the serial because of the marshy terrain. Ward was also pleased with her costume, made in her favourite colour – red.

In the afternoon, the scenes with K9 were filmed, but even after his recent refit the radio-controlled dog did not move along easily. As time was lost getting K9 to move, Nathan-Turner discussed the problems with Nigel Brackley who handled the dog's radio control; eventually Brackley removed the side of the prop and saw that the rubber treads fitted by visual effects were clogged with mud. The final shot to be filmed was of the Marshmen rising from the swamp, since Grimwade wanted a low afternoon sun in the background. The divers spent half an hour



Peter Grimwade directs the surfacing Marshmen on location at Black Park.

clearing Black Park lake of obstacles, and the Marshmen actors then got into position in the water, which was cold from the dry ice. The first take saw the Marshmen rising too quickly because of the air in their costumes and because it was difficult to cue the submerged actors, and so a second – slower – take was performed, this time with the cast holding onto heavy stage weights beneath the surface. Rehearsals for studio recording on the serial began at the BBC's Acton Rehearsal Rooms on Tuesday 29 July with the two Bakers – Tom and George – getting on well together.

By now, the notion of the Doctor healing Adric's knee with the spray had been dropped and this was developed into the notion of the Alzarian ability to heal quickly. The material with the Doctor and the Marshchild entering the Starliner in Part Two was also significantly reworked, and the Doctor's tour of the Starliner with Login in Part Three had been expanded. The death of the Marshchild was rewritten so that it was now electrocuted when attracted to an image of the Doctor on the Science Unit screen. Another rewrite on Part Three was to expand the scenes with Dexeter and the Deciders discussing the dissection even further. The scene in Login's Cabin was shifted to the Great Book Room to avoid building an extra set, and the Outlers now hid in the Science Unit rather than the cabin in Part Four; the material of Nefred learning the secrets in Part Two was also added. The dialogue between Romana and the Outlers about Mistfall in Part Two was reduced, as was the Doctor's first meeting with the Deciders. In Part Four, the attack on the Science Unit was restructured as was Tylos' death, and at the end of the episode, the Doctor's farewell scene in the Boarding Area was expanded to emphasise that the Citizens were neither Terradonians nor Marshmen.

Recording began in Studio 3 at Television Centre on Thursday 7 August with an evening session from 7.30pm to 10pm. The schedule for the first evening was to cover the scenes in the TARDIS Control Room and Romana's Quarters, with John Leeson dubbing K9's voice on the location film wherever possible. Various costume continuity points were made; the Doctor's cloak from *The Talons of Weng-Chiang* and his grey coat from various earlier stories were hung on the TARDIS hatstand, and in Part Three Adric looked at the sailor hat worn by Romana in *The Leisure Hive*. The TARDIS console was rigged to explode on cue with flash charges and K9 had problems getting over the power cable which ran to the rotor prop. Romana's Quarters was a new set designed by Budden and would reappear in later stories.

Grimwade found that there were problems with getting the performance he wanted out of some of the younger cast members playing the Outlers, and there was another delay when not all the wound make-up on Waterhouse's knee had been removed for the scene where Adric was meant to show Romana that his leg was healed. The movement of the TARDIS being carried was achieved by rocking the camera and pulling the hatstand over. Recording was largely in story sequence, apart from scenes at the end where Romana's room was vandalised. In the meantime, Ward went to make-up to have scotchlite paint lines added to her face so that a blue/green lighting pattern could be superimposed on the veins – an element which executive producer Barry Letts advised should not be too graphic. In the meantime, scenes with the Doctor and Adric were recorded, followed by the close-ups of the infected Romana; for these, Ward kept screaming too loudly, distorting the sound on tape. As with the location shooting, the photographer from View-Master was present to takes stills between takes.

Friday 8 was to begin with an afternoon recording from 2.30pm to 5.15pm prior to the usual evening recording. Scheduled first was the scene in Part Four of Romana letting the Marshmen out of the Starliner. After this, the set was redressed as another Lower Deck Section area for scenes of the Marshmen coming in and out of the ship as well as Nefred's death scenes; these sequences were scheduled around make-up changes for Ward and Bree, and during one Marshman scene, Lawrence accidentally pulled the hatch wheel off the door. The set was then redressed again as another entrance hatch, and Budden got special permission to use some of the studio lighting gantries to raise and lower doors and hatches on the Starliner sets. Dressed in their identical green jackets, Bree, Rowe and George Baker were soon nicknamed "The Decider Sisters". With these Starliner scenes completed, the cameras were then moved to the Cave set where Grimwade intended to record as far as the first scene of Part Two by the end of the afternoon. Unfortunately, the recording was more complex and time consuming than the director had planned for. Grimwade had aimed to complete the cave scenes first, which included roll-back-and-mix effects on a split screen for the dematerialisation of the TARDIS and the spider attack. During the afternoon, Lawrence had been coached by Charlie Lumm of the visual effects team on how he needed to knock the head off the K9 prop; the head from the dummy K9 was attached to the neck of the radio-controlled prop by a piece of doweling which could be snapped without causing damage. It was planned to record the attack on Romana by the Marsh spider backwards and then reverse it on videodisc; the spider would emerge from a prop riverfruit on a spring mechanism made by Lumm and Simon Tayler in one shot, and in another Ward was to slap a latex spider onto her face after which it would be pulled off by a nylon wire.

The Doctor surveys Romana's wrecked room. © BBC

It was hoped that the evening would be devoted to recording various sequences in the Starliner passages; Grimwade picked up on an effect which he had seen Michael Briant used on *The Robots of Death* in 1976 and opted to have model corridors and sections of the Starliner placed at the far end of the passages by CSO to make the vessel appear larger. As it turned out, all these passage scenes had to be deferred to the second recording block because of the lack of time; a couple of scenes in the cave set would also need remounting. This was the last time that Nigel Brackley worked on the series as the operator of K9.

Rehearsals at Acton began again Monday 11 August, leading up the start of the three-day studio recording on Thursday 21 August, with the View-Master representative again present. Recording this time took place in TC6, and the first evening began with the scenes in the Science Unit for the serial. As far as possible, these

VISUAL EFFECTS
SPIDERS

Various different types of spiders were made for Parts Two and Three by John Brace's visual effects team. There were 25-inch latex spiders pulled across the floor on a nylon line, and a 12-inch spider with illuminated red eyes which emerged from the river fruit on a wooden rod. One conventional string puppet was also used for a close-up by Lalla Ward's feet. Three larger spiders which could walk were made by Brace and Steve Keats; these also had glowing eyes and moving fangs, with a Meccano mechanism inside the latex skin powered by batteries hidden in the abdomen and able to drive pulley wheels which made the legs "walk". One of these moving props was later cannibalised for the 1981 *Blake's 7* episode *Assassin*.

POST PRODUCTION EDITING

Editing began on Thursday 28 August and continued on Friday 29 August and on Monday 1, Wednesday 3 and Saturday 6 September. In Part One, the end of the Boarding Area scene which introduces Login was cut, removing Garif explaining that Draith has not returned because of Keara and the Outlers. One scene was removed entirely; set in Romana's quarters this saw the Doctor asking Adric about Mistfall, and the boy confirming that it starts when the crops go bad – which is what Dexeter was checking for – and then something comes out of the marsh. The scene ended with the Doctor saying that Romana could help him put the console back together – which continues into the next Control Room scene. The end of the scene where the Doctor went outside was trimmed to remove Adric watching over Romana's shoulder as she works out matrix transformations in her head; Romana is angry at first, and then realises that he understands her scribbles. The film sequences at the end of Part One were also reworked; the first should have been of the Doctor and K9 discovering Draith's buckle, a short piece of which forms the start of the final scene.

Part Two was barely trimmed at all, and Part Three lost only the Doctor asking Login if his concern over the Starliner being breached was a bit paranoid and a brief shot of Romana screaming convulsively in her bedroom as the Marshchild died. One brief scene of the Doctor and Adric finding the ripped waistcoat was shifted from the start of Part Four back into the end of Part Three.

Part Four over-ran significantly and lost several scenes. The first cut was a shot of Romana moving down into another lower deck section at the start of the episode. A short scene of Varsh, Adric and Keara in the corridors having left the Science Unit was cut; in this, Varsh sees that Keara is still clutching her manual and tells her "You won't have much use for that!" as he throws it away. The scene where the Doctor and the Outlers return to the Science Unit was re-edited to lose two sections; at the start, the Doctor comments that he found Dexeter thorough although he disliked his methods and tells Varsh that "Life isn't all running up and down like demented whippets. Not for us or the Marshmen." After the door was barricaded, another cut removed the Doctor's comment that the Marshmen "haven't come out of their marsh just for exercise" as he looks for Dexeter's centrifuge. A scene of Romana waiting by the TARDIS was removed; this had the bulkheads in the Boarding Area being closed, and the trapped Romana starting to rip the grill away from the ventilation shaft. The start of the next scene with the Doctor and Outlers preparing the microscope slides was then cut. Two brief scenes of the Marshmen advancing into the Science Unit and Login entering a passage through a rising bulkhead were dropped. The final cut was a scene in the Boarding Area where the Doctor hopes that the Marshmen have not already adapted to the enriched air but will be driven back into the marsh.

were recorded in sequence, but with some scenes arranged around make-up requirements on Tony Calvin as Dexeter for Part Three. For some scenes, another camera was lined up on the Book Room set to get shots of the Doctor for the monitor in the Science Unit; this small CSO screen was rigged to explode with a flash charge when broken by the Marshchild. Waterhouse had problems with the image translator prop which got stuck in the microscope. For the scene in Part Four where the Doctor reproached Adric over his theft of the image translator, Tom Baker originally played the scene as if the Doctor was pleased; when Nathan-Turner asked for a re-take, Baker asked if he was meant to be playing St Francis of Assisi instead, and thereafter took to referring to his producer as "The Vatican". After this, two of the scenes from the caves were remounted from the first block; these were of the Doctor and Adric finding the infected Romana in Part Three and the technically complex attack on Romana by the spiders in Part Two.

Recording on the afternoon of Friday 22 August began on the three-level set of the Great Book Room. During this session, Calvin had failed to notice that two children were visiting the set with their parents and swore strongly when he got his lines wrong; Tom Baker quickly realised what had happened and patched matters up with the visitors. It was decided to use Alys Dyer as the baby Terradonian seen on board the Starliner; the infant had already appeared as the baby Pangol in *The Leisure Hive*, and was the daughter of production unit manager Angela Smith.

Model shots for the serial were recorded in the evening; these comprised the TARDIS entering E-Space in Part One (using caption slides for the stars), the Starliner taking off in Part Four, and exterior shots of the Starliner on Alzarius.

Recording on Saturday 23 August began in the afternoon with all the scenes in the Starliner Boarding Area and its adjoining corridor for Parts One to Three, with dry ice used for the mist and the usual roll-back-and-mix split-screen effect for the TARDIS' arrival and departure. Recording continued with scenes from Part Four of the Marshmen attacking, allowing Padden time to be made up with veins for scenes set after his infection by the Marshmen; during this time, scenes for Part Three of the TARDIS returning to the Starliner were taped. Similar resequencing was needed to apply or remove the veins from the faces of Willis and Ward, after which the Boarding Area scenes for Part Four were completed. In the evening, all the passage scenes abandoned from the first studio session were remounted, with the six-foot long model of the Starliner's power unit placed at the end of the corridor with CSO.

Creatures from the Black Park lagoon: the Marshmen make themselves decent!

A tape-to-tape transfer session for *Full Circle* was held on Tuesday 26 August, while all the electronic effects were added at a gallery only session in TC6 on Wednesday 27. Quantel 3000 was used for various effects, such as placing some of the model shots of the Starliner passages into frame and also for the TARDIS passing into E-Space. A freeze frame of Outer Gallifrey from *The Invasion of Time* was used to appear on the TARDIS scanner, and the film of the sample slides in the Science Unit was electronically treated and tinted. Various shots were played in slow motion, notably the Marshmen rising from the swamp and some model shots of the Starliner in the mist.

'THE FINAL MARSHMEN COSTUMES WERE REASONABLE, BUT I WAS NEVER ENTIRELY HAPPY WITH THEM'

AMY ROBERTS DWM 135

Several items of dubbing also took place on the story; Draith's line "Tell Dexeter we've come full circle" was placed over the film sequence for clarity and Romana's comment "They're only spiders" in Part Two was used twice. Also added were tannoy announcements on the Starliner which had not appeared in the camera script; these made reference to Unit Leader Diral and Citizen Darchir (the latter named after Richard Walter, a friend of Smith's and editor of the DWAS fanzine TARDIS).

Promotional material for *Full Circle* was issued on Wednesday 3 September, focusing on the strengths of a cast with Tom Baker, guest star James Bree and the introduction of young Matthew Waterhouse as Adric.

The incidental music for the serial was composed and realised by Paddy Kingsland of the Radiophonic Workshop who had already handled *State of Decay* and the first episode of *Meglos*, and was then working on the television version of *The Hitchhiker's Guide to the Galaxy*. Grimwade suggested the use of recurrent themes for characters, and already a nine bar melody for Adric had been developed in *State of Decay*; this was now applied to the Outlers as well. Completing one episode a week during September, Kingsland's complete score ran to around 47 minutes with repeated cues. HIs colleague Dick Mills had a less comfortable job arranging the sound effects, recording a sty full of pigs to for the sounds of the Marshmen.

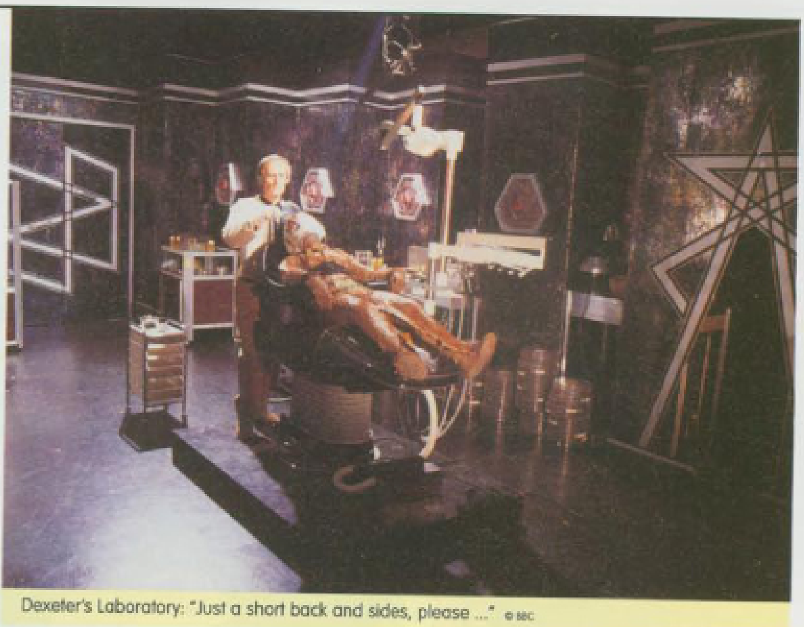
Small edits were made on Wednesday 17 October; a second was removed from Part Two, six seconds from Part Three and fourteen seconds from Part Four. Second edits of Parts One and Four were prepared for transmission, and third edits of Parts Two and Three. The episodes were dubbed on Wednesday 17, Thursday 18 and Tuesday 30 September and Wednesday 1 October, with further work on Friday 10 and Thursday 23 October.

Matthew Waterhouse's TV début as Briarley in the first two episodes of *To Serve Them All My Days* was broadcast on BBC1 on Fridays 17 and 24 October; *Radio Times* previewed Waterhouse and Smith's work on *Full Circle* on Thursday 23 October with a Back Page item entitled *Teenage Take Over in Doctor Who?* with a photograph of both youngsters on the Starliner set.

On Friday 24 October, Baker's decision to leave *Doctor Who* was made public and was covered extensively on the BBC news, with a clip from the end of *Meglos* Part Four shown on *The Nine O'Clock News*; this was followed by a trailer including K9 saying he had lost control of the TARDIS. Thus, *Doctor Who* had a high press profile when the first episode of *Full Circle* was broadcast, and Waterhouse was interviewed by Noel Edmonds on *Multi-Coloured Swap Shop* on the morning of Part One's transmission.

On Saturday 1 November, the *News of the World* came up with its suggestions for the new Doctor: including Larry Grayson, John Cleese, and Margaret Thatcher. The theme was continued in the *Radio Times* on Thursday 13 November when viewers submitted their own ideas including the notion of a woman Doctor and a dumb male assistant. By now, Peter Davison had already been announced as the Fifth Doctor.

The 5.40pm slot meant that *Doctor Who* was still broadcast opposite *Buck Rogers in the 25th Century* on ITV; the slick new American film series was attracting twice as many viewers as *Doctor Who* at the time. Though Part One saw a marked improvement on the small audience size for *Meglos*, Part Two then scored one of the smallest audiences ever for *Doctor Who* – under four million. Fortunately, audiences recovered slightly for the final two instalments; the final episode also received a healthy Appreciation Index score. Nevertheless, the audience was still below six million and outside the top 100 shows of the week.


Dexeter's Laboratory: "Just a short back and sides, please ..." © BBC

Andrew Smith continued to submit story ideas to *Doctor Who*, but none were developed into serials. A four-part storyline with a working title of *The Torson Triumvirate* was commissioned on Tuesday 25 November 1980 and delivered on Tuesday 9 December – three days ahead of deadline. He was also commissioned on Tuesday 10 January 1984 for a scene breakdown on a story called *The First Sontarans* as two 45-minute episodes; this was delivered to deadline on Monday 13 February, but never developed.

A publicity postcard of Waterhouse on location for *Full Circle* was issued by the Larkfield Printing Company in Autumn 1980, while January 1981 saw the issue of the *Doctor Who* View-Master set from the GAF Corporation; the 21 stereo images appeared on three reels, and were reissued with a View-Master in a gift set in 1982.

The sound effect of the Marshmen was included on BBC Records' *Sci-Fi: Sound Effects No 26* issued on LP and cassette in 1981 and reissued on CD in 1991 as *Essential Science Fiction Sound Effects: Volume 1*. The sound of the Marshmen emerging was also included on the BBC CD *Doctor Who – 30 Years at the Radiophonic Workshop* in 1993.

Because it featured the introduction of Adric, the serial was repeated the following summer (along with *The Keeper of Traken* which introduced Nyssa). There was no promotion in the *Radio Times* as the magazine was not being printed because of an industrial dispute. Apart from the last episode, the ratings were generally low – although Parts Two and Four got a larger audience than on its original broadcast; opposition on ITV was generally local news programmes or *Crossroads*.

Smith novelised his story for WH Allen as *Doctor Who – Full Circle* and took the opportunity to expand his scripts significantly, although Nathan-Turner exercised editorial control to have Smith's new epilogue removed from the adaptation. In September 1982, the book was issued simultaneously in hardback by WH Allen and paperback by Target with cover art from Andrew Skilleter; the paperback was latterly Book No 26 in the Target library. The paperback formed part of WH Allen's *The Second Doctor Who Gift Set* in Autumn 1982.

Full Circle was shown episodically on UK Gold in May 1994 and since July 1994 has been shown in compilation form. In November 1997, the serial was released on VHS as part of *Doctor Who – The E-Space Trilogy* from BBC Worldwide. Kingsland's music score was released on CD by BBC Music in March 2002 on *Doctor Who at the BBC Radiophonic Workshop: Volume 4*, while the sound effects for Mistfall Mist, Operating Room and Starliner Instrument Panel were included on the concurrent *Volume 3*. The BBC retain D3 copies of the original serial. DWM

SERIAL 5R FULL CIRCLE

CAST **Tom Baker** *Doctor Who with* **John Leeson** *Voice of K.9* [1-2,4], **Lalla Ward** *Romana*, **Richard Willis** *Varsh*, **Bernard Padden** *Tylos*, **Adrian Gibbs** *Rysik* [1], **Andrew Forbes** *Omril* [1-3], **June Page** *Keara*, **Leonard Maguire** *Draith* [1], **Tony Calvin** *Dexeter* [1-3], **Matthew Waterhouse** *Adric*, **James Bree** *Nefred*, **Alan Rowe** *Garif*, **George Baker** *Login*, **Barney Lawrence** *Marshman* [2-4]*, **Norman Bacon** *Marshchild* [2-3].

**Also Part One, uncredited*

EXTRAS **David Greenway, Andrew Manson** *Swimming Teenagers*; **Chris Holmes, Julie Mellon, Sarah Parry, Kay Williams, Robert Smythe, Arthur Parry, Kevin O'Brien, Simon Ramirez, David Payne, Jill Annette, Chris Cole, Martin Grant, Michael Dray, Mike Mungarvan, Ray Sumby, Ray Hatfield** *Citizens*; **Terry John Wood, Nick Staverson** *Outlers*; **Stuart Fell** *Stunt Double for Draith*; **Beverley Jennings, Bobby James, Steve Ismay, Robin Squire, Jerry Judge, Martin McEnvoy, Mykel Mills, Katy Jarret, Nicki Dunsford, Amanda Winn, Tim Goodings, David Brody, Alexander Joanner, Stephen Kane** *Citizens*; **Steve Kelly** *Marsh Leader*; **Graham Cole, Keith Guest, James Jackson, Stephen Watson** *Marshmen*; **Terry John Wood, Nick Staverson, Nigel McLaughlin, Colin Cook, Penny Rigden, Val Clover, Harry Payne, David Cole, Marcus Campbell, Clark Stephens** *Citizens*; **Alys Dyer** *Baby*; **Stephen Calcutt** *Marshman*; **Peter Dukes, Ian Ellis, Tom Gandl, Robert Goodman, Malcolm Harvey** *Citizens*.

ORIGINAL TRANSMISSION

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART POS)	APP INDEX
Part One	25 October 1980	5.40pm-6.05pm	24'23"	5.9 (106th)	-
Part Two	1 November 1980	5.40pm-6.05pm	22'11"	3.7 (170th)	-
Part Three	8 November 1980	5.40pm-6.05pm	22'00"	5.9 (115th)	-
Part Four	15 November 1980	5.40pm-6.05pm	24'16"	5.5 (127th)	65

REPEAT TRANSMISSION * Not BBC Cymru

EPISODE	TRANSMITTED	TIME	DURATION	RATING (CHART POS)	APP INDEX
Part One	3 August 1981	6.30pm-6.55pm	24'23"	4.9 (85th)	-
Part Two	4 August 1981	6.20pm-6.45pm	22'11"	4.2 (101st)	-
Part Three	5 August 1981	6.20pm-6.45pm	22'00"	4.6 (92nd)	-
Part Four	6 August 1981	6.20pm-6.45pm	24'16"	6.4 (60th)	-

CREDITS *Written by* **Andrew Smith**. *Incidental Music* **Paddy Kingsland**. *Special Sound* **Dick Mills**. *Production Assistant* **Susan Box**. *Production Unit Manager* **Angela Smith**. *Director's Assistant* **Patricia Greenland**. *Assistant Floor Manager* **Lynn Richards** [*and* **Alex Bridcut** – *uncredited on Block One*]. *Film Cameraman* **Max Samett** [1]. *Film Sound* **Mervyn Broadway** [1]. *Film Editor* **Mike Houghton** [1]. *Visual Effects Designer* **John Brace**. *Video Effects* **A J Mitchell**. *Vision Mixer* **Carol Johnson**. *Videotape Editor* **Rod Waldron**. *Studio Lighting* **Mike Jefferies***. *Studio Sound* **John Holmes***. *Technical Manager* **Jeff Jeffery**. *Senior Cameraman* **Alan Kerridge** [1], **Reg Poulter** [2-4]**. *Costume Designer* **Amy Roberts**. *Make Up Artist* **Frances Needham**. *Script Editor* **Christopher H Bidmead**. *Title Sequence* **Sid Sutton**. *Designer* **Janet Budden**. *Executive Producer* **Barry Letts**. *Producer* **John Nathan-Turner**. *Director* **Peter Grimwade**. BBC © 1980

** Billed as Lighting and Sound on Parts Two to Four*

*** Reg Poulter supervised Block One and Alan Kerridge replaced him on Block Two*

DWM REVIEWS

WARNING:
SPOILERS AHEAD!

ILLUSTRATION BY **ROGER LANGRIDGE**

DOCTOR WHO:
THE SEEDS OF DEATH

BBC
DOCTOR WHO
THE SEEDS OF DEATH

DVD BBC WORLDWIDE
AUTHOR BRIAN HAYLES
RRP £19.99 **CAT NO** BBCDVD 1151
REVIEWER VANESSA BISHOP

It's rare to have two Troughton stories up for review in the same month; even more unusual that they should be stories that ran together in the same season – *The Seeds of Death* on DVD and *The Space Pirates* released as a soundtrack. The two take very different approaches to space travel, *Space Pirates* buying into a contemporary fascination with rockets and all things NASA, whilst *Seeds* – more inventively – gives us T-Mat, the matter-transmission booths that have made rockets a thing of the past. For all that, T-Mat looks like a symbolic gesture. Beyond it, *The Seeds of Death* is a steadfastly 1960s piece of sci-fi, utilising well-worn themes like weather control and Moonbases. In fact, Brian Hayles' story is the last of a breed for *Doctor Who*. But does practice make perfect?

On the commentary, Terrance Dicks calls *Seeds* "a strong story with several good problems to solve," and I'll go along with that. To be honest, I think it's probably the best of the season – certainly directorially – which isn't to take anything away from Douglas Camfield's work on *The Invasion*, just that I view Michael Ferguson to be an equal heavyweight, and in this bout he wins on points. He is what you might call a 'director's director', and arguably the most artistic in *Doctor Who's* A-team. It's not scale or pace he impresses us with – though *Seeds* has a pleasing amount of both – but with a breathtaking collection of zooms, blends and overlays, shooting from high and low angles, through and behind his set. From the 'expressionistic' rocket launch, with the countdown ticking over Gia Kelly's face, to his *film noir*-ish use of silhouettes, his work has the deliberate, polished, filmic quality of an episode of *The Avengers*.

Ferguson's other great strength is casting. Realism in *Doctor Who* has less to do with recognisable settings and more to do with performances like Terry Scully's distressed and tormented Fewsham – so good, it's possibly more intense than the story feels comfortable with. I'm less convinced by the Ice Warriors. Like Kings, some monsters are born great, whilst others have greatness thrust upon them. *The Seeds of Death* is an Ice Warrior story, not because Brian Hayles has anything new to say – as he would later, with *The Curse of Peladon* – but because of script problems, and as a cost-cutting exercise in using old costumes. Even Ferguson has trouble hiding their clumsiness and the chase sequences fail miserably.

Having said that, *The Seeds of Death* will be appreciated more now, perhaps, than when it first arrived on video in the mid-1980s. For many, myself included, it was (after *The Krotons* repeat) only the second genuine Patrick Troughton story we'd seen; and its individual quality may have been passed over in the belief that there was better to come. Without wanting it to sound like a back-handed compliment, in 2003 *The Seeds of Death* emerges as the best complete example we have of the Second Doctor's era. The *Wheel in Space* crew, enjoying a brief punch-up, don't stand a chance.

Pushing the Ice Warriors further down-stage is *The Last Dalek*, a ten-minute record of the effects filming for *Evil of the Daleks*. We've seen scissored footage of this Louis Marx, friction-drive inferno before, but presented in full, with voice-over by effects designers Peter Day and Michaeljohn Harris, we're allowed time to greater appreciate the surprising scale of the model-work – one designer able to sit like Gulliver in Skaro's cityscape.

The *Sssowing the Ssseedsss* documentary is nice, but largely a going-over of the usual monster grumblings, Alan Bennion and Sonny Caldinez recalling how much they suffered and sweated. The featurette is distinguished by some erudite audio material from the late Bernard Bresslaw. I wonder if this use of taped reminicenses could one day extend to the commentaries? As mentioned, *Seeds* features Terrance Dicks and Michael Ferguson, as well as Frazer Hines and Wendy Padbury, providing a good balance of 'in front' and 'behind the camera' conversation. But perhaps a further enhancement might be to drop in sections of interviews with now-departed contributors? A joyful "It was such a happy time" from Patrick Troughton is all this superb release lacks.

'SEEDS' IS THE BEST COMPLETE STORY WE HAVE FROM TROUGHTON'S ERA

DVD EXTRAS

The first six-part DVD and boasting exceptional picture quality, *Seeds* still finds itself facing a distraction – fighting for our attention against 50 seconds of *The Web of Fear*! Cut from a New Zealand censor reel, the scenes of Yeti on the attack could not be bettered by even the most elaborate fan imagination. The montage puts *Web* well ahead in the nominations for the 'New Tomb Award' as the most wanted lost story.

DOCTOR WHO: **BANG-BANG-A-BOOM!**

AUDIO DRAMA BIG FINISH
AUTHORS GARETH ROBERTS & CLAYTON HICKMAN **RRP** £13.99 **ISBN** 1 903654 77 7
REVIEWER DAVE OWEN

From its opening monologue, an eerily accurate summoning of the diary of *Space:1999*'s Doctor Helena Russell, *Bang-Bang-a-Boom!*'s parodies hit their marks with perfect accuracy. Sabina Franklyn's space medical practitioner, and Graeme Garden's equally impotent scientist, a loving portrait of Moonbase Alpha's profound but ineffectual Victor Bergman, are so true to their inspirations that he accidentally calls her Helena at one point. In execution, this production is flawless – all the right performers give all the right performances, and the presentation is perfect, from a suitably comic score to a CD cover that must have given its poor designer sleepless nights after assembling something so deliberately hideous.

However, "deliberately hideous" is perhaps how one might describe the concept as a whole. In choosing a soporifically bland so-called science fiction television genre as a backdrop, the writers cannot avoid inflicting many of the horrors of that form on their listeners. So what they get is initially a run-of-the-mill whodunit set in a purely pseudo-scientific setting. If you actually like science fiction, then *Bang-Bang-a-Boom!* may be as painful to you as *Space:1999*. And it's only possible to satirise BBC TV's coverage of the Eurovision Song Contest by aping it. And so, what should be a quick gag – the presence of an eternally-busking commentator from the Emerald Isle – is stretched to two episodes. The result is akin to *The Chicken Song* from *Spitting Image*. The spoof irritating novelty record became, inevitably, a real irritating novelty record. Some might label *Bang-Bang-a-Boom!*'s celebration of the egregious as an example of kitsch, but I think the term coprophilia is more apt.

So is this a *Doctor Who* for the Graham Norton audience? Quite possibly – it showcases big-haired Patricia Quinn as the kind of larger-than-life camp icon who regularly graces his show, perhaps prompting the question "What is she actually famous for doing?" And, like Norton, it has a good old giggle at how ladies differ from gentlemen, with Quinn portraying Angvia, Queen of Silcitor, who delights in playing with the Doctor, her Little Man. Give me strength! All this hysteria (pun intended) falls thankfully short of a time-travel plot pairing her with King Cnut.

'THE CURSE OF PELADON' PERFORMED BY THE 'CRACKERJACK' TEAM ...

Like Channel 4's decision to put Norton on five nights a week, *Bang-Bang-a-Boom!* displays a lack of balance. The sustained gags are mostly not strong enough to offset the overlong story and, unusually, it's the *Airplane!* or *Austin Powers*-style quickies that work better. I love the allusion to the infamous 1989 Brit Awards, the choice of Earth's future national anthem, and the voice of a walk-on technician pointlessly being instantly recognisable as that of one of British cinema's stalwarts. Another imbalance is that Bonnie Langford has now played Mel in twice as many of these comic specials as she has in other Big Finish releases, and another straight appearance is now overdue.

That's not to say that she doesn't work well here. The writers employ her as a level-headed foil to Sylvester McCoy's malapropistic overanimation, and the running gag is that, for all her seeming competence, it's invariably she that's wrong and he who's right. Crucially, this invests the Doctor with the authority that's necessary to guide events to their conclusion.

It's a conclusion which, thankfully, sees an unexpected rally, as the storytelling accelerates to a pace which more suits the tone, and revelations make earlier events seem less arbitrary. When Garden's bluffing scientist admits "I'm Sorry, I Haven't A Clue", the comedy and the story blend as they should have all along, rather than taking turns. After four episodes, this at last feels more like *Doctor Who* than its other inspirations. Indeed, it would not be the first story to feature a summit conference attended by an irritatingly squeaky, timid alien, at which the Doctor is eventually revealed to have been impersonating the Earth delegate. Yes, it's almost exactly like *The Curse of Peladon* performed by the *Crackerjack* team, songs and all.

Bang-Bang-a-Boom! is not nearly as joyous as the same writers' previous Christmas contribution, *The One Doctor*. If this is to be an ongoing engagement, they really ought to check whether people share their baffling preoccupation with the very lowest forms of entertainment. It has resulted here in a Rembrandt of some kittens in a chamber pot.

DOCTOR WHO: **THE SPACE PIRATES**

SOUNDTRACK BBC RADIO COLLECTION
AUTHOR ROBERT HOLMES
RRP £13.99 **ISBN** 0563 5350 59
REVIEWER VANESSA BISHOP

Part of *The Space Pirates*' problem isn't that it's missing, but that one episode (the second) still exists. A few years ago it turned up on *The Troughton Years* tape and proved to be every bit as dull as its reputation suggested. Of course, some things are better heard than seen – *Dead Ringers*, Jools Holland, the Nimon ... Last year, another *Troughton Years* refugee, *The Enemy of the World*, was totally rehabilitated by its soundtrack, turning Season Five's monsterless 'also ran' into its most exciting and listenable lost story.

So is *The Space Pirates* similarly transformed? Does its lack of on-screen, 'behind-the-sofa-ish' moments make better audio than television? Unfortunately, no. A big drawback in its surviving episode is how little time we spend with the Doctor. Sealed up in a section of dismantled space-station, he, Jamie and Zoe mainly fret over a lack of oxygen. Sadly, Episode Two is revealed to be a fair representation of *The Space Pirates*, the Doctor and his companions spending much of its run adjacent to the story, either trapped down mine-shafts or locked up. In **DWM**'s recent interview with Colin Baker, the actor said he thought Eric Saward saw the Doctor as an 'also ran' – and that's pretty much how Robert Holmes uses the character here.

Holmes' interest lies with his own hero, the eccentric Frontier space-miner, Milo Clancey. Milo's characterisation doesn't quite live up to his reputation; spoken of by Space Corps' General Hermack as part of "a wild breed, who learned to live without the law," what we get is less a steely Jack Palance type, and more a comedy cowboy prospector. Played by Gordon Gostelow, Milo's accent veers from the Wild West to a duff Jimmy Stewart, before ending up as an approximation of Cornish comedian Jethro. Comedy characters usually receive special attention when discussing Holmes' work, but I have problems with Milo Clancey, principally because *The Space*

ALSO RELEASED

IN 2 MINDS

BBV, £8.99

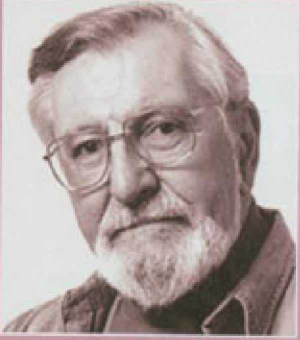
Iain Hepburn makes present-day Scotland the background to his Rutan drama, about a renegade who – described by the faction pursuing him as a "power-crazed exile" – attempts to speed up his race's slow war with the Sontarans. In the *Doctor Who* tradition, the best BBV plays are those that show their roots. *The Barnacled Baby* (well worth your time if you've not yet tracked it down) took inspiration from *The Elephant Man*, recasting the lead with a Zygon. Similarly, *In 2 Minds* strongly recalls *The Nightmare Man*, an early 1980s serial from the BBC, again set in Scotland, with a rogue alien on the rampage. Starring *Underworld*'s Orfe (Jonathan Newth), *Earthshock*'s Scott (James Warwick) and *Androzani*'s Stotz (Maurice Roëves), the production is of even more interest to *Doctor Who* fans for being directed by Douglas Camfield and dramatised, from David Wiltshire's original novel, by Robert Holmes. Inevitably, considering its location and pedigree, *The Nightmare Man* has something of a *Terror of the Zygons* flavour. *In 2 Minds* enhances this further, utilising the Rutans' shared talent for shape-shifting and impersonating people. Hepburn even has a bossy Sarah Jane Smith in journalist Nicola McClaren, whose story about a grieving mother fighting for the return of her soldier son's body for burial, drags her into the middle of Rutan vs Rutan hostilities.

BBV stick to the 'small cast, small focus' approach that always serves them well, the drama unfolding in cottages and at news desks, and features a blistering use of audio at the beginning, where it's precisely because we can't see what's attacking a group of soldiers that the scene is so effective. Its actors may not be as starry as *The Nightmare Man*'s, but they're no less committed. Ashleigh Gray, as hack Nicola, is stand-out, and so, for different reasons, is Richard Stemp's outrageously camp petrol station cashier, quickly dispatched before he erodes too much of the play's tension. The only problem for the listener, perhaps, is that its soldier types all sound too similar. It should also be noted this is a post 9/11 story – even the Rutans, it seems, have doubled security ...

VANESSA BISHOP

MYTH MAKERS 54: TRISTRAM CARY

REELTIME PICTURES, £12.99



A music student at London's Westminster School, enrolled in the Home Guard at 16, to Oxford University at 17, then a telegraphist in the Royal Navy, by 22 Tristram Cary was building his own studio from converted junk shop equipment, making him one of the early pioneers of tape recording music. Now 77 and a music lecturer living in Adelaide, composer Cary can look back at an impressive body of work, moving from the radio's Third Programme to film and television. It was the "strange, twisted humour" of his music that clinched him the score of Ealing Studios' *The Ladykillers*, qualities that also made him perfect for Doctor Who.

Before now, I don't think I realised that Cary wasn't part of the Radiophonic Workshop, but was, in fact, a one-man rival, creating electronic sounds long before the BBC department was in place. While not an avid viewer, Cary recalls working on the programme with fondness. From his comments, it seemed the series proved a good learning curve – *Marco Polo*'s exotic incidentals setting him in good stead for his work on Hammer's *Blood from the Mummy's Tomb*. But it's for the haunting sounds and incidentals he produced for the first Dalek story that we most remember him.

The *Myth Makers* tapes, however, have their limitations. They work best with designers who can talk about their work and have it illustrated with a photograph. They're less good with actors because of copyright problems with the original performance, and the same goes with music. It does feel odd to focus on a composer for 50 minutes and not hear a note. Likewise, there's none of the 'hands-on' footage we're familiar with from documentaries of the Radiophonic crew in action. Even so, Cary's methodically-labelled personal archive shows how much he's achieved. Thus, it's with a sting of sadness that he laments never having a "hit" – a score, whether for TV or film, that becomes a standard piece in its own right.

What can one say to that, but 'Daleks'!

VANESSA BISHOP

Pirates isn't a particularly funny story, or strong enough satire to support him. Sure, "There's argonite in them thar Space Beacons", but then "There's trisilicate in them thar Peladon Mountains" and "Lucanol in them thar *Robots of Death* sandstorms". Those stories don't need Wild West parodying, though, because the idea is just window-dressing. It's the same for *The Space Pirates*. In fact, the story's title always seemed at odds with the motifs it chose to work with. It's rather like finding *The Pirate Planet* being run by a partly-robotic Sheriff. Another problem with Milo is that Holmes leaves him to carry the story's meagre humour on his own. Not part of the writer's usual double-acts, (we can't really count his ex-business partner Dom Issigri, who turns up very late on) the old Frontiersman simply feels out of place and inappropriate.

THIS IS ONE OF THE MOST AUDIO UNFRIENDLY SOUNDTRACKS EVER!

Even so, looking at *The Space Pirates* as an early Robert Holmes script is probably the best and most interesting way to enjoy it. The comedy and characterisation of Milo may be heavy-handed, but it's a development on the straighter storytelling of *The Krotons*. Reworking the conventions of the Western isn't as honed or as natural as the writer's later use of established horror themes, but it's a beginning. And for all Holmes' experience, there's something of *The Space Pirates*' forced humour and talkie inactivity that recalls his scripts written during the Graham Williams era.

The Space Pirates also proves to be one of the most audio unfriendly soundtracks to date. Bad audio is a case of opposites – a barrage of noise is an unhelpful as silence. Of course, a lot of the contemporary appeal of the story focused around its realistic portrayal of space travel, its extensive model-work inspired and executed in the silent style of the Apollo simulations. All very responsible ... but dull. With spacecraft and travel so at its heart, the story cries out for the *Flash Gordon* whooshes and sirens that help drive space operas like *The Daleks' Master Plan*. Even more unsatisfactory is the dearth of special sounds elsewhere, the bases and offices on Ta are indistinguishable from the many spaceships – all different, but all, other than Milo's, remarkably quiet. Even the mine scenes are treated with only the most tentative echo. Best is the Edwardian study that acts as Dom's prison, blessed at least with the tick of a grandfather clock.

Overall, the story is one of the most unatmospheric examples of the series I've ever experienced. Good news for Frazer Hines, though – the extensive narration required for this CD release probably triples what he got to say the first time round!

SARAH JANE SMITH: **MIRROR, SIGNAL, MANOEUVRE**

ELISABETH SLADEN
SARAH JANE SMITH
MIRROR, SIGNAL, MANOEUVRE

AUDIO DRAMA BIG FINISH
AUTHOR PETER ANGHELIDES
RRP £9.99 **ISBN** 1 903654 96 1
REVIEWER DAVE OWEN

It lasts 70 minutes, involves more suspense than you'd ideally want on a weekday afternoon, and the outcome is a mystery until you're explicitly told. Yes, *Mirror, Signal, Manoeuvre* has much in common with the DSA Extended Practical Driving Test, and I sat through both of them last November. So, following a few 'better luck next time' results, how does Sarah's latest test report look?

Use of Mirrors – Erratic. Looking behind her, Sarah remembers to ask Josh how he smuggled a gun into India, but neglects to inquire how he got it out of Romania.

Manoeuvering – Excellent. The story deftly negotiates a number of treacherous locales, specifically India and it's outlying islands, making appropriate and effective use of tablas and sitar.

Signalling – Poor. It is impossible to tell what Sarah is going to do next. Only with hindsight was it possible to see where she was going.

As a proposal on paper, *Mirror, Signal, Manoeuvre* immediately sounds the most promising of Sarah's new exploits. Pivoting around the central device of a voicemail system, it ought to exploit its medium to the full. But a pass on the theory test does not guarantee success in the practical. Much of the realisation sounds like a paint-by-numbers fleshing out of the proposal, with dialogue, especially between Sarah and her fellow Planet Three Television alumnus, Wendy, sounding over-formal and unnatural. Why, for instance, say "let's go back to the hire car" when it is the only car they have? Conversely, there are no redundant lines whatsoever; each serves a purpose, usually informing their recipient of something he may usefully exploit. For all Sarah's paranoid silence to her allies regarding her intentions, she gleefully volunteers her enemies all the information they need by her inability to make uninformative small talk.

Sarah's fallibility is this story's heart. By walking into a trap, she faces a dramatic destruction worthy of a Shakespearean tragic heroine, learning she wasn't as clever as she thought she was, that her friend is her enemy, that her ally has been symbolically killed, and that she will be implicated in her enemies' scheme so that she faces not only death but disgrace.

Those enemies are something of a mystery. Miss Winters, played as commandingly as ever by Patricia Maynard, once again wants to damage the planet, and hold it to ransom, but to what end, we're never told. In fairness, terrorist motives are often obscure, and although she staunchly denies the priority of any vendetta against Sarah, one may reasonably imagine that every time the fearless undercover investigator appeared on the TV in Holloway, or wherever Winters spent the 1990s, she vowed to teach her a lesson.

If Winters and her Think Tank cohorts' motives are obscure, then equally, so are Sarah's. After five cases, I'm still not sure what she's really up to. A broad desire to investigate the corrupt and unjust is easier to believe when there's a clear personal motive, be that retribution, or just the wish to be seen in public as a force for good. That desire is a terribly literal extrapolation of the former companion's former profession, as if her time with the Doctor and UNIT did nothing whatsoever to alter her horizons.

THE VILLAINS' MOTIVES ARE RATHER OBSCURE – BUT SO ARE SARAH'S ...

The return of a foe from *Robot* is most apt, since that story's premise – ambitious fanatics, using Bond-style technology, just a few years into our future – typifies what this quintet has been about. There have been no alien invasions or abductions through time. Knowing properly the parameters of these plays, it is far more rewarding to experience them again – listening to this one a second time yields a wealth of significance absent at first.

In theory, a second series seems like a good idea. But through the rear view mirror of hindsight one sees a first series that took too long to settle down and has abruptly ended just as it was shifting into top gear.

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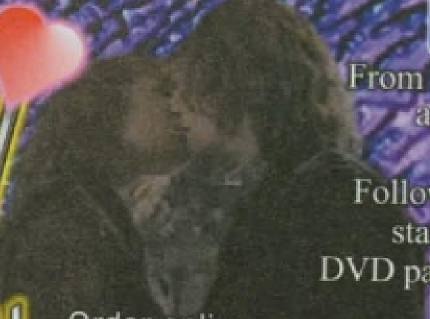

GUESS WHO?

Part Three

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The Fifth Doctor

RECKLESS INNOCENT or BUNGLING IDIOT?

Frustration surrounds the Fifth Doctor. Frustration with his friends, his enemies and, crucially, with himself. The overwhelming visual impression of him is a breathless white streak, haring down corridors like the White Rabbit; a man for whom time is forever running out. He's also the most unique personality to have inhabited the Doctor – he shares far fewer of the 'standard' characteristics, and exhibits several traits that none of the others seem to possess. His relationships with his companions are also far more complicated than any of his other selves – which is odd given that he is the 'what you see is what you get' Doctor.

He still loves science, solving mysteries, and righting wrongs, and responds automatically and correctly when he's called upon to help, but he is a softer, more gentle character. He tends to blunder through, more by luck than judgement – stories like *Earthshock* and *Mawdryn Undead* resolve themselves by fate and happy accidents rather than his direct intervention.

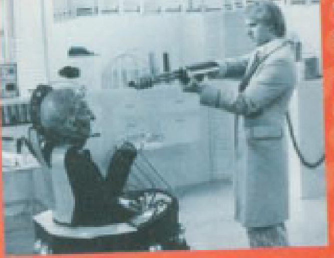
The most notable difference between him and his predecessors, and indeed his successors, is his appearance. I'm sure that if you or I were to wake up tomorrow with a body and face as youthful and attractive as his we'd be pretty happy. But this isn't the case with the Doctor. When he catches sight of the rather handsome young man he has become, he sags and moans that with regeneration "you never quite know what you're going to get". For a man used to dominating any situation with effortless authority, youth, good looks and soft blond hair must be anathema to him. Perhaps this is why this Doctor initially seems uncomfortable in his own skin; he has a restless, slightly irritable quality for at least the first two thirds of his life. And when he regenerates, he expresses his disregard for this body – "effete" with a "feckless charm that simply wasn't me." Although this comes from the mouth of the maladjusted Sixth Doctor, it's also a pretty accurate appraisal of the Doctor's attitude to himself in this body. If the Doctor does have an overarching personality through all his lives, he doesn't much care for the Fifth Doctor, and it shows. He is notably much less conceited, much less confident, than any of them. He plays down his incredible mind and his travels. Though he can be ratty he is very rarely arrogant. "Oh no!" "I've done it again" and "I should have realised" are his catchphrases.

As he struggles to survive the failing regeneration, it seems that he's also struggling to find himself, with his weakened brain clinging to a patchwork of his past personalities. It's unsettling to see the Doctor so vulnerable, like a newly-hatched chick. This is a far cry from the sudden trances of stories like *The Dæmons* and *The Invisible Enemy*, where one feels that, despite the damage inflicted upon him, the Doctor is still in there somewhere, struggling to resurface.

Throughout *Castrovalva*, the Doctor struggles to find himself – quite literally when he forgets who he is upon entering the town. The first signs of his "absolutely splendid" new self emerge when he discovers, purely by chance, the TARDIS' cricket pavilion. One gets the impression that whatever door he had stumbled into at that point would have given him the vital handle he needed for his new life – it just happens to be cricket. Some long-forgotten enthusiasm from his past gives him a firm grip on his future, like a chick following its mother. He has no idea who Adric is, but the sight of some cricketing paraphernalia acts as a calming balm – perhaps because it's a reminder of more relaxed times, spent not in the usual Doctorish pursuit of saving planets but summer afternoons, cucumber sandwiches, and the most gentlemanly and English of sports. If cricket equals fair play, then cricket equals this Doctor – playing by a set of simple rules, and constantly frustrated by the fact the rest of the universe doesn't behave that way. In his Edwardian cricketing gear the Doctor looks spotless and acts spotlessly; the captain of the team. He always seems to want to get back to that world, to relax on the green, to find the still point, only for some moral dilemma or complicated adventure to ensnare him.

The Master and Davros

Generally, the Master is now motivated by a desire to extend his already unnaturally prolonged life, to get his hands on some technology or power source that will guarantee his precarious ghoul-like existence. But in his new body he has regained some of his desire to play with the Doctor like a cat with a mouse – witness his plan to knock Earth history off kilter in *The King's Demons*, and his surely deliberate schemes to involve the Doctor in his intrigues on Pleistocene Earth and on the planet Sarn. His cruelty and sadism have eclipsed his wit and charm, making him more sharply defined against the morally upright Fifth Doctor. Interestingly he regards this incarnation with contempt – "you're getting old" he tells him "your will is weak". So does Davros – "you are weak, like all the Time Lords". Davros actually puts his finger on one of the central paradoxes in the Doctor's character – he doesn't actually mind killing ... just as long as it's not his finger on the trigger.



In the Zero Room we get to see him more as his old self – unruffled, masterful, controlled. Unfortunately this is merely a brief respite. In fact, it's arguably the *only* time he is ever so effortlessly Doctorish – and at the end of it, typically, he falls asleep. Later, after a long night's rest at Castrovalva, he wakes with a spring in his step, telling the Portreeve about the events of *Day of the Daleks* (of all things) as if to prove he's back in the driving seat. But this confidence is misplaced – he can't even count to three and has forgotten Adric. It takes the wisdom of a child to put him together again, but even this is a false dawn. The Master is defeated more by his overconfidence in his plan than the Doctor's efforts, but, tellingly, it's the effort required to confront the Master that seems to 'cure' the Doctor and stabilize the regeneration – so much so that he immediately organizes a running race back to the TARDIS with his exhausted companions. This devotion to exercise and vigour is a strong contrast to his other selves, but it emphasizes all the best qualities of his sportsmanship – tenacity, holding on, never saying die. It is also very different to the frequent sombre inertia of the Fourth Doctor, a shock for Adric who is later to remark in the series' greatest pot-kettle-black moment, that he's become "decidedly immature".

'For a man used to dominating any situation with effortless authority, youth, good looks and blond hair must be anathema to him!'

Down not out: The Doctor struggles from Zero to hero. © BBC

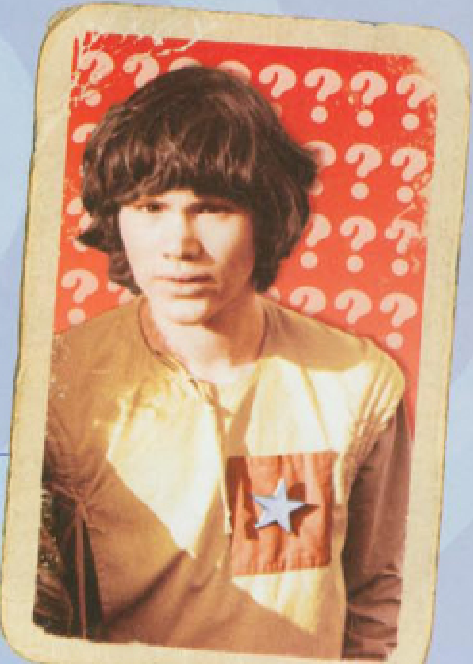
His youth results in his being taken even less seriously than his predecessors by authority figures – Briggs and Ambril are happy to write him off as a nutter and lock him up. But he doesn't do himself any favours by taking the direct approach – bursting breathlessly into rooms warning of impending doom, with nothing to back him up. Unlike the Third Doctor, who was regarded as a formidable opponent by his enemies straight off, or the Second, who deliberately pratted about to put them off the scent, the Fifth takes everything seriously and earnestly but, because of how he looks, is not taken seriously when he wants to be.

It doesn't help that just as he reaches this difficult transitional stage he is also saddled with three new companions that he didn't choose, and it's worth studying his relationships with all three of them for what it tells us about him.

Adric trusted and respected the Fourth Doctor, and the regeneration, together with the arrival of Nyssa and Tegan, wrongfoots him. The dynamic shifts – in *The Keeper of Traken* and *Logopolis*, the Doctor puts a lot of faith in Adric. In *Castrovalva* he praises him as the vital link between his selves – "he knows the way, and he knows me", and pleads for his aid. Whatever the Fourth Doctor thinks of Adric as a person, he is knocked out by his prodigious and very useful mathematical skills. But when the regenerative dust has settled, and the Doctor's life gets back to what passes for normal, things start to look very different.

Adric becomes a thorn in the Doctor's side, a burden, an unwanted encumbrance. His adolescent gaucheness and awkwardness around Nyssa contrasts with the Doctor's easy acceptance of her. It is Nyssa to whom the Doctor talks science in *Four to Doomsday*, belittling Adric by moving her up into 'Number One Son' position. It's not hard to see why. Adric is a huge liability – he falls for Monarch's utopian trash, climbs into the TSS and nearly massacres the Kinda, and is prone to jumping to wrong conclusions. These are traits shared by previous friends, but none of them were so pig-headedly arrogant and unapologetic – witness the Doctor's quietly threatening "When I did *what?*" when Adric tells Tegan the Doctor "ruined everything" by rescuing him in *Kinda*. It's hard to imagine the stronger bond between Adric and the Fourth Doctor developing this way – Adric needs a firm hand, a father figure, and that is one thing the Fifth Doctor isn't. Purely because of his appearance, the Doctor now lacks gravitas – his wit and charm are more cheeky, casual and straightforward. His lectures to Adric don't shut Adric up, they just make him more resentful. The Doctor's throwaway sarcasm, about Adric's "deprived, delinquent background" in *Four to Doomsday* comes over as petulant rather than authoritarian. It's quite clear that the Doctor would quite happily do without Adric (and Tegan, at this stage).

The relationship festers away until Adric throws a teenage tantrum in *Earthshock* and threatens to run away. The Doctor can't blame himself for Adric's death. Adric had the chance to leave the freighter and typically didn't, as if he wanted to prove to the Doctor that he could be some use for once. The Doctor is hardly wracked with grief after Adric's death, deciding to take the girls on holiday to "cheer us all up" – as Tegan notes, just as if nothing much has happened.



I'm not suggesting this Doctor is heartless – his self-sacrifice to save Peri proves quite the reverse – but he seems unwilling to dwell on the implications of what's happened, summing up Adric's death with a few well-chosen words about him dying trying to save others, and then moving on. It's extremely telling that his final word at the moment of his regeneration is "Adric", as if a part of him has been secretly punishing himself for letting his responsibilities to his companions slip. In fact, I'd suggest the Doctor is perhaps being too hard on himself. In many ways, Adric was an accident waiting to happen – a complicated, socially-awkward geek with an overconfident regard for his own abilities was never going to last very long in the Doctor's world.

Nyssa is a different kettle of fish altogether. She's the latest in a long line of Susan substitutes – a young orphan, fiercely moral, intelligent and sensible, the perfect person for the Doctor to have around. Their relationship is perhaps the most relaxed in the series' history (with the possible exception of the quite similar Mel). The one time we see them alone together, at the very start of *Arc of Infinity*, they're pottering around, involved in Sunday afternoon activity of the 'I really must fix that TV aerial' variety. The Doctor talks to her as an equal, is very upfront, and the most antagonism he ever gets from her is gentle chiding.

But there's also an odd undercurrent in their relationship. In *Snakedance*, Nyssa is crestfallen when the Doctor doesn't notice her sexier new outfit, and responds rather overdramatically when he grabs her to pull her over a ravine on their way back to the city. As a maturing young woman, Nyssa seems to have a bit of a crush on the Doctor. This isn't developed at all, but it seems perfectly plausible, and it's just as sweetly plausible that he doesn't register it. His respect and reliance on her is also very understandable – if you'd been through the events of *Four to Doomsday*, you'd be relieved that at least one of your companions didn't side with the enemy or go doolally and fly the TARDIS away. Her level-headedness is of great value to him – there's a great moment in *Terminus* when they're tied up and he whispers to her "Any ideas?" – and he seems very respectful of the reasons for her departure. "You're a very brave person" is the perfect ending to their rather formal, non-tactile friendship, which shows him in his best light, as do his friendships with other female scientists like Todd and Jane Hampden.

Tegan is an encumbrance of a different kind to Adric – Patsy to Nyssa's Saffy – and the Doctor warming to her over time shines a lot more light on his character. At first she is desperate to get home and out of the crazy and incomprehensible SF movie she's blundered into; the Doctor is quite happy to go along with her wishes. When she changes her mind, he doesn't, and *Time-Flight* shows him using the flimsiest of excuses to offload her. In her first five stories, Tegan is like Ian and Barbara turned up to eleven – essentially, she just wants *Doctor Who*, or at least her part in it, to stop. She changes her mind when she starts finding her travels "fun", but the Doctor's hackles are never far from rising at her constant exasperation and impatience. "Why are Earth people so parochial?" he despairs in *The Visitation*, as she can never fully appreciate the complexity and variety of the universe. Tegan is a constant reminder, for the first time since the Brigadier, of the very human belief that the universe revolves around them, and this narrowness is a constant irritant to him. She is also loud and brash, the exact opposite of his thoughtful good humour.

When she blunders into the Doctor's life a second time, he is none too pleased. But, second time around, both of them mellow – she is less prone to panic, handling herself very well on Frontios for example, and he becomes amused by and fond of her – "Tegan, sometimes you take my breath away" he cries joyously in *The Five Doctors*. She is also in stark contrast to Turlough – "I need somebody I can trust" the Doctor whispers to her in *Enlightenment*. He learns to play her like a piano – tricking her out of her threat to leave in *The King's Demons*. Her feelings are written all over her face – cunningly, he hides behind her open dislike of Turlough to play the dangerous game of coaxing Turlough over to his side. There is also the question of Tegan's feelings for the Doctor – Wrack says there is "a fascinating picture" of the Doctor in Tegan's mind. But as we know from Panna, despite his evident charms, the Doctor is not an adult, sexual man but "an idiot" – technically sexless and simple.

He is certainly crushed by Tegan's second departure, having grown to value and like her. The violence and high body count of *Resurrection of the Daleks* bring home to both of them the grim realities of his lifestyle. Most of their adventures are simply righting a wrong, but the sheer savagery and carnage of the Daleks' raid on London, and the Doctor's casual acceptance of it, shock Tegan, and he catches her reaction on the rebound. Essentially, in the light of his failure to plug Davros when he had the chance, he seems to be promising to *toughen up*. "It seems I must mend my ways", he tells Turlough, and he makes good on the pledge when he destroys Kamelion and stands back as the Master appears to perish in the numismaton flames. The departure is made more poignant by our superior viewpoint – unlike Tegan, we saw the kind-hearted Doctor unable to pull the trigger on Davros. At the same time, he knows "paradise is a little too green for me". He can't live with himself, but he can't live the quiet life either. He's the Doctor – whether he likes it or not.

'The second time the Doctor and Tegan meet, they have both mellowed. He even becomes fond of her.'

At the same time, he is prepared to see the best in Turlough. He knows from the moment he meets him that something is awry, but plays along with him, giving the boy enough rope to vindicate himself. Even as the Black Guardian presents Turlough with Enlightenment, he stands back, quietly and confidently assured that Turlough will make the right choice. The events of the Black Guardian trilogy show him in an untypically Machiavellian light, and like his dealings with the Gravis and Stotz, show that he can be just as devious and mysterious as his predecessors when the occasion arises.

Another point worth noting is his strained relationship with the TARDIS. It certainly gets more use in his tenure, but it is more temperamental, forever being caught in force fields, warp ellipses and time corridors and shaking him about. With the Time Lords, his attitude seems to be to sensibly keep out of their way if at all possible; when Flavia offers him the Presidency his reaction is to run for the hills.

The Five Doctors

The more marked eccentricities of three of his earlier selves make an interesting contrast with the Fifth Doctor. His slight rattiness comes over as charmingly polite compared to the First Doctor; he is straightforward and plain-dealing with the Time Lords, and he is taken aback, but not left speechless, by the pomposity of the Third, telling him "at least my manners have improved". His subtle charm is somewhat reinforced by the squabbling brashness of his previous selves.

In fact, it's this Doctor's reaction to the morals of the universe he travels in that show us the unique elements of his deeply uncynical character. On many occasions he is confronted by some terrible sacrifice; he only half-suspects his termination by the Time Lords has been staged, and disarms Nyssa when she tries to save him – and is fully prepared to forfeit his regenerative powers if it will mean saving Nyssa and Tegan in *Mawdryn*. He despairs of the deaths of the Silurians and humans on Sea Base 4. Like the Fourth Doctor, he is constantly surprised and disappointed when others don't share his devotion, responsibility and friendship. This is displayed nowhere better than in his defining moment; his speech to the Cyber Leader, made more poignant by its close proximity to his fun day out at the Cranleighs' charity cricket match. "When did you last have the pleasure of smelling a flower, watching a sunset, eating a well-prepared meal? For some people, small, beautiful events are what life is all about!" He defines himself as the embodiment and defender of these values – for the ephemerals and against the Eternals, showing the Doctor's 'crusade' in a more emotional light.

This is terribly fitting – if any Doctor was going to retire and find the still point, it would be the Fifth. It's also what acts as the motor of his demise. Plunged into the dark, immoral and greedy world of Androzani, he is determined to save Peri from spectrox toxaemia and Jek's thoroughly caddish and un-British desire to ravish her. He values her life above his own, throwing himself physically into terrible danger – the good old-fashioned sportsman to his dying breath.

The Sixth Doctor
HOT-HEADED BRAGGART or FLAWED GENIUS?

The Sixth Doctor is, on the face of it, everything people think he is – brash, arrogant, unpleasant and dangerous to know. But as he tells us himself, a little disingenuously, "I am an alien" – and from his perspective, looking out from inside the coat, things look different.

Many of the Doctor's perennial faults, which in his other selves are endearing, are emphasized in his sixth personality. His reckless curiosity is now dangerous and foolhardy; like Sarah Jane, Romana or Tegan before her, Peri is often keen to get away in the early stages of an adventure, and the Doctor seems to be barely listening. But the Doctor never before seems to show such little attention to his companion's wishes. "Absolutely right!" he responds to Peri's misgivings as they explore Ravolox, "We must find out what's going on here!"

His tendency to enthuse about something only to drop it moments later when a fresh craze strikes him – which we see in diluted form in stories like *Underworld* or *Frontios* – is also exaggerated. At the start of *Attack of the Cybermen* he's embarked upon some ill-advised tinkering with the TARDIS which has placed he and Peri in terrible danger. His overconfidence in his own abilities means that he tends to underestimate the trouble he's in; he gasses himself, thinks he can sweet-talk some rowdy Luddites, marches brazenly into the caves of Thoros Beta while knowing it's Sil's home ground. He thinks he can deal with anything. Of course, he's *entitled* to think of himself as a genius, which makes him even more irritating. We've seen this before in the Doctor, right from the moment the First Doctor boasts to Susan that he's blinded the sensors of the Dalek city, as its inhabitants creep up behind him, but never has he been so casual and so clumsy. His response to a problem he's not sure about is to lunge at it even more bullishly – as in his schoolboyish refusal to take his trial seriously.

The Sixth Doctor is often criticized for his lack of morality, but there is a good argument that he is the most moral of the Doctors. He seems never to question his role in righting the universe's wrongs – "who else is there?" he says – and relishes confrontation with an enemy. In stark contrast to his predecessor, he is quite willing and able to mock the Borad's disfigurement, or berate Drathro for his hubris. He knows who the bad guys are, and loves fighting them. He has regained a firm moral standpoint; he understands the Rani's callous motives and loathes them.

But he doesn't cut the moral corners of the other Doctors. He'll dirty his own hands – shedding no tears for the guards of Varos, and hunting Shockeye down when there is no longer an alternative. (The Doctor doesn't condemn Shockeye for what he is – it is surely the murder of Oscar which licenses the Doctor to kill.) If every Vervoid has to die, then every Vervoid must die. If the Mentors are selling arms to primitives on Thordon, the Mentors must be stopped. In effect, he is making good the Fifth Doctor's promise to 'mend his ways'. There is to be no more hand-wringing and shilly-shallying when lives are at stake. Sometimes his willingness to divide people into goodies and baddies shocks even himself – witness how he berates himself over Lytton in *Attack*.

The ego has landed: The Sixth Doctor and Peri get off to a rocky start. © BBC

It's as if he is an actor playing the part of the Doctor – he walks through his adventures at a kind of disconnected distance, often seemingly concerned with how events inconvenience him personally, and the wider problem at stake, but ignoring everybody and everything else. This is an extension of the Fourth Doctor's skewed priorities, but this time heavily angled to his own vanity rather than general aesthetic observations. There's no doubting how much he fancies himself. Initially he looks like a spoilt, chubby angel. He's also happy to extol sensual pleasures – "a gumblejack ... pan-fried in its own juices" – and such delights lead to him adding several inches to his waistline.

There is also, of course, the matter of his clothing. It's quite likely that most of the individual components of his dress could have functioned as part of some other ensemble, but the coat is something else entirely. Where he picked it up we'll never know, but it seems unlikely that it could have been worn by anybody other than a professional entertainer; a clown (as he describes himself in the Vervoid story) or a showman. He picks it out when he's still dangerously unstable but he never changes it when he has the chance. He must like it. Why? Unlike his other selves, who liked to stand out a little, it screams 'I DON'T CARE' at the universe. It is a rejection of other people's opinions, the badge of a fierce individualist. But as we know from our own time period, and modern dandies from Jarvis Cocker to Laurence Llewellyn-Bowen, the entire point is that other people *do* notice and care. The Doctor wants to be remarked upon, to stand out, to make an impact. In this body that desire is cranked up to a ridiculous level.

'The Sixth Doctor is criticised for his lack of morality, but there is a good argument that he is the most moral Doctor of them all ...'

He leaps into his new self with unparalleled gusto, seemingly already fully-formed from the moment he sits up to confront Peri. The very first words he speaks tell us a lot about him – he's wordy, confrontational and pleased with himself.

On with the motley: Amid murder and mayhem, the Doctor meets his match in morally-minded Melanie. © BBC

'It isn't humans the Sixth Doctor has a problem with – it's Peri. She does nothing but worry and complain.'

But as *The Twin Dilemma* unfolds, we get more glimpses of the conflicts boiling inside him. Like most egotists he's hiding a frightened hurt child within – he pleads with Peri for help and castigates himself for attacking her by threatening to become a hermit. But his self-hating sulks (he has more when the regeneration has stabilized, in *Vengeance on Varos* for example) are just another type of grand, dramatic gesture – another facet of his self-absorbed personality. When he's done wrong, he doesn't apologize; he retreats into himself and makes a display of his despair. He pretends to want to be alone, but given what we know of his showing off this seems very unlikely, as there'd be nobody to show off to.

He's a walking exclamation mark, forever rolling words round his tongue like an actor. His love of lyricism is a central key of his character – what other Doctor could come out with observations like "fruit-soft flesh peeling from the bones", "microcephalic apostate" or "I may be forced to resort to a modicum of force"? He has the flowery language and intonation of a nineteenth century poet, and he is always ready to deploy an appropriate quote. One gets the impression of a mass of book learning that's always to hand.

For Peri, used to the "almost young" and "sweet" Fifth Doctor, this comes as a terrible shock. She seems to be waiting for him to settle down – as late as *The Two Doctors* even he admits he still feels unstable – but this never really happens, and it takes her apparent death to shock him into it. This must be the reason Peri stays with the Doctor; the hope he'll eventually get back to being 'himself'. She never realises that she's stuck with this new self, whether she likes it or not, but she doesn't see the Doctor's reaction to Azmael's death, and we do. He is still capable of warmth and friendship, remembering a drunken night with great fondness (something that casts a different complexion on the Fourth Doctor), despite his protests that he's alien. In fact, given his very different relationship with Mel, I'm going to suggest that it isn't humans the Doctor has a problem with, it's Peri. She is reluctant, nervous and confrontational. If he wants to do something, odds-on she doesn't. She does nothing much but worry and complain. "What do you do in there [the TARDIS]?" asks George Stephenson. "Argue, mainly," says the Doctor, and he's right. Peri is the least suitable companion for any Doctor – let alone the Sixth. In fact, he seems to like her more than she likes him, at least as someone to show off to. On several occasions he is mortified when he believes she has died, and her apparent death on Thoros Beta unnerves him far more than the death of Adric. Beneath their bitching, the Doctor possibly still believes he has a responsibility to her. And like Adric before her, Peri seems just to want 'her' Doctor – the man who saved her life no questions asked – to come back.

The finer details of the narrative of *The Trial Of A Time Lord* are legendarily complex and unclear, and nowhere more so than in Peri's demise. It's probably because the exact nature of being "taken out of time" are, as Meglos might say, beyond our comprehension, and we aren't sure how much of the Valeyard's evidence was fabricated. If the Doctor was simply kidnapped by the Time Lords, then Peri must have picked herself up, dusted herself down, and made the best of a bad lot by settling down with Yrcanos. But then why didn't the Doctor go back for her, at least to apologise? I suggest that in the Doctor's original timeline, his ruse of co-operating with the Mentors, which he typically takes much further than any other of his selves, would have succeeded. He raced into the lab in time to save Peri, if not Sil, Kiv and Crozier, from Yrcanos. If this was so, it could be quite understandable if Peri at this point just told him to clear off and stayed with Yrcanos, leaving him to slope off alone and meet Mel. The Valeyard, with his privileged insight into the Doctor's experiences in that uninterrupted timeline, selected this adventure as his prosecution evidence, since it showed the Doctor in his worst light and required the minimum of tinkering. Confused? So am I.

I'm even more confused by the out-of-time Doctor's access to the Matrix – presumably he wasn't allowed to see very far into his future; or is one of the effects of returning 'to' time that one loses one's memory of what happened 'out' of it (as seems to be the case in the multi-Doctor stories)? Whatever the case, the central plank of the Doctor's defence – that he "improves" – can't be denied. He is a changed character during his adventure aboard the *Hyperion III*; calm, rational, considerate and empathic – even self-deprecating! The only other difference in that set-up is his

companion, and their friendship is worth looking into. The Doctor and Mel seem never to have a cross word. Like him, she is scarily intelligent, somewhat eccentric, and indefatigably clean-cut and moral. She very much holds the upper hand; their conversation is light and agreeable, with her chastising him for holding back getting involved in the murders. They are both adherents to the credo that 'anarchy cannot prevail'. In *Time and the Rani*, he says he 'chose' Mel as his companion. And in the time we see them together, the Sixth Doctor is a much more settled, avuncular, *Doctorish* figure. More than with anybody else but the Brigadier and Sarah, Mel seems to be the Doctor's friend; a person he likes being around.

The trial also gives us the Sixth Doctor's big moment – his outburst against the High Council when he learns they have laid waste to Earth in order to protect their secrets, displaying that underneath the bluster, the Doctor's core beliefs remain untouched. While he has always feared or simply tried to avoid the Time Lords, he has never suspected such corruption; only a while before, he refuses point-blank to believe they were responsible for the much smaller massacre on Space Station Camera. This comes just about at the same moment he realises that he is, himself, a being capable of betraying his own beliefs in the shape of the Valeyard. While this was nobody but some misguided BBC exec's idea of a fitting end to his travels, the Sixth Doctor's final fling – struggling, against the odds, with the very worst things about himself – proves he is innocent of all the charges levelled against him by the Time Lords.

And by us.

To be concluded

Who is the Valeyard?

Who is the Valeyard? It's never made clear. He seems not to be a future incarnation proper, but a wraithlike figure summoned up by the High Council to ensure the Doctor's execution, and so stop him discovering what happened to Earth. (Perhaps the future Time Lords could trace the collapse of their civilization back to his discovery of Ravolox, and decided to go back and silence him before he did it? Ow, my head hurts ...) He makes a very good job of the case, because he knows how the Doctor can be silly and irresponsible, even going so far as to make it look as if the Doctor cut the *Hyperion III*'s radio to back up his claim. The Valeyard portrays the Doctor as a self-appointed meddler, a person who abuses his licence to travel through time and space, and lets him walk right into the trap of adducing the genocide of the Vervoids in his defence. (Further proof that the Doctor's training under Borusa was for a career in the Gallifreyan judiciary?)

The Valeyard shares some characteristics with the 'real' Doctor; conceit, verbosity and a love of disguises – and of course the Victorian era, dressing up the Matrix to look like nineteenth century London. But as an "amalgam of your every dark thought", – the Doctor untouched by moral codes – he is a far worthier rival to the Master than the Doctor is. He instinctively distrusts the Time Lords, and plans to double cross them when the case is won, and the Doctor's lives passed to him, by blowing them to pieces. It is only the Master's intervention that saves the Doctor and the Time Lords. Certainly, the Doctor's willingness to destroy the Valeyard indicates he is not the Doctor *per se*; the Doctor isn't killing himself.

There also remains the alarming possibility, hinted at by the Valeyard's 'escape', that the conclusion of the story is another fantasy, and that the Doctor is still trapped in the Matrix for the remainder of the series. But let's not go there today – my head's aching enough already ...

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Opinion: All Things Shall Soon Be Mine
See page 80

ABBA Girls In Best Monster Row: It's The Sontarans, Insists Frida
See MUSIC, page 53

Official: Houghton's 'Inferno' Better Than Dante's 'Inferno'
See CULTURE, page 60

Space-Time Telegraph

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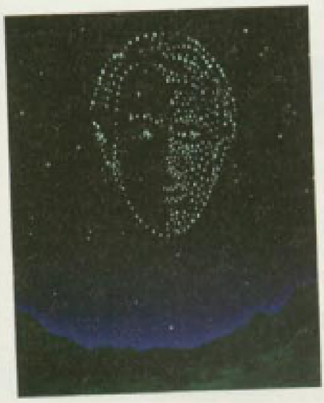
INSIDE

Vira Costume 'Too Small' For Fan Who Forked Out £1200

Trades Description Laws Enforced on Target Books: "Must Accurately Describe Screen Adventures"

"Part rubber, part garden hose, part clingfilm... It regarded the Doctor with a single baleful eye. Well, it was a bit like an eye ..."



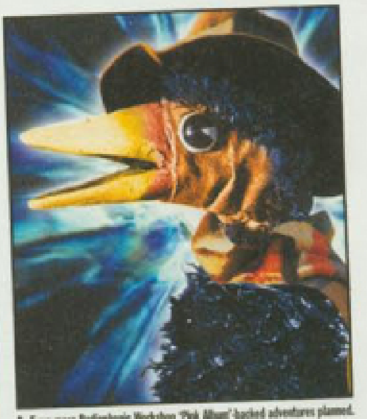
Astronomers Struggle To Name New Constellation

BBC Set To Abolish Saturday Teatimes

Saturdays to run through until 5pm, then re-start at 7pm as of 2004. "That'll shut them up!" says spokesman.

Dr Emu To Return!

'She Likes You!' Heggessey Backs Bird's Comeback



Dr Emu: more Radiophonic Workshop 'Pink Album'-backed adventures planned.

SPACE-TIME TELEGRAPH CAN today confirm that although 'Dr Who' is still tangled up in complex rights issues with some deluded American, the rights to the seminal 1976 classic 'Dr Emu' are in the clear following protracted legal wranglings with the estate of Rod Hull – and BBC bosses have commissioned a comeback.

An unimpeachable source (some looner on 'Popbitch') has revealed: "Elstree has been booked for March 12th 2003 to film an entire 26-part season; Emu has signed up to play Dr Emu, beating off fierce competition from Sir Ian McKellen and the late Richard Harris; and David A McIntee and Randy Lofficier are already working on the script, which will feature the return of Dr Emu's deadliest (and, in fact, only) enemies, the Deadly Dustbins."

BBC Controller Lorraine Heggessey has given her backing, adding: "We plan to bring Dr Emu to a whole new generation of viewers. He will be joined on his adventures by myself, some multi-ethnic dancers and Sue McGregor, ex of the 'Today' programme. The show will only be available on the new digital subscription service BBC NINE, dedicated to series that should obviously never have been commissioned in the first place, where it will run between 'Babyfather' and 'EastEnders'. Big Finish have already contacted Emu's agent to record a series of spin-off audio adventures when the project inevitably fails.

Reports of the return of Maths Lord 'Dr Where' are obviously nonsense.

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Ugly Scenes As 'Dr Who' Fandom Goes On Strike

FANDOM HAS GONE ON strike – causing industrial unrest across the country not seen since 'The Power Of Kroll' was on. The Big Finish team have downed tools and are standing around a brazier after their demands for a 67% pay rise were deemed 'unacceptable and irresponsible' by the Government and Jason Haigh-Ellery. Army producers and directors are standing by to record an emergency service of full-cast audio dramas.

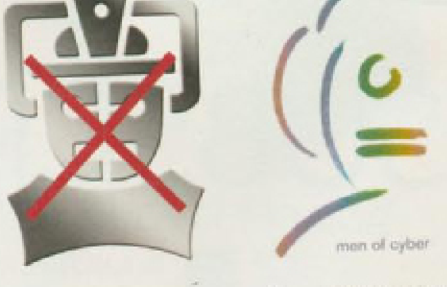
In related developments, Robert Perry has crossed the BBC Books picket line, to shouts of 'Scab!' from writing partner Mike Tucker, whilst Prime Minister Tony Blair was today heckled by striking fans brandishing placards demanding an immediate reprint of the ultra-rare Target novelization of 'The Wheel In Space'.

The negotiations continue.

DWM Tumbles Through Time Vortex From 2012

A COPY OF 'DWM' from 2012 has tumbled into our offices through a freak space-time storm and makes fascinating reading. Merchandise available includes BBC Books' annual release, 'Blood Shadows' by Justin Richards; Big Finish's 1000th audio 'The Shadows of the Dark'; and pieces of Fine Art Castings' chess set of 'Dr Who' writers, in which White Queen Jane Baker battles Black King C E 'Bunny' Webber. Oh, and good to see Tim Quinn and Dicky Howett back, too.

Cybermen Unveil New Logo



THE CYBER LEADER TODAY confirmed that the Cybermen are relaunching with a brand new logo. "We felt is was time to sell ourselves to the public again," he said of the exciting new design and name 'The Men of Cyber'. "Our core value remains the conquest of the universe," he added, "but with a new focus on delivery. We aim to increase cybernizations by 10%; invasions will be up 5%; and I promise there'll be many more Cybermats on the streets." The Dalek Supreme reacted to the news, saying: "THE CYBERMEN TALK A TOUGH FIGHT BUT I REMAIN TO BE CONVINCED. OUR SPECIAL DALEK-Y TYPEFACE HAS LASTED US 39 YEARS AND I SEE NO NEED TO CHANGE IT."

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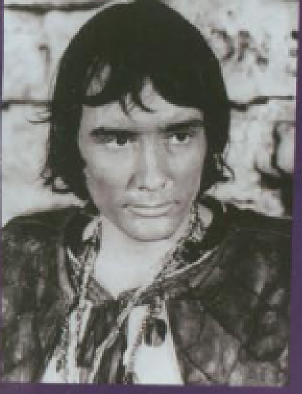

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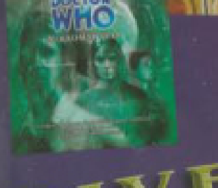

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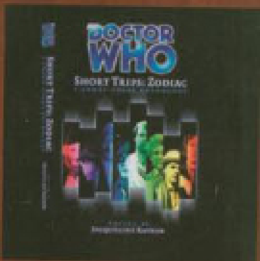

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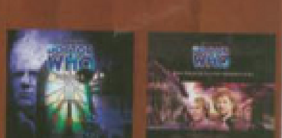

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